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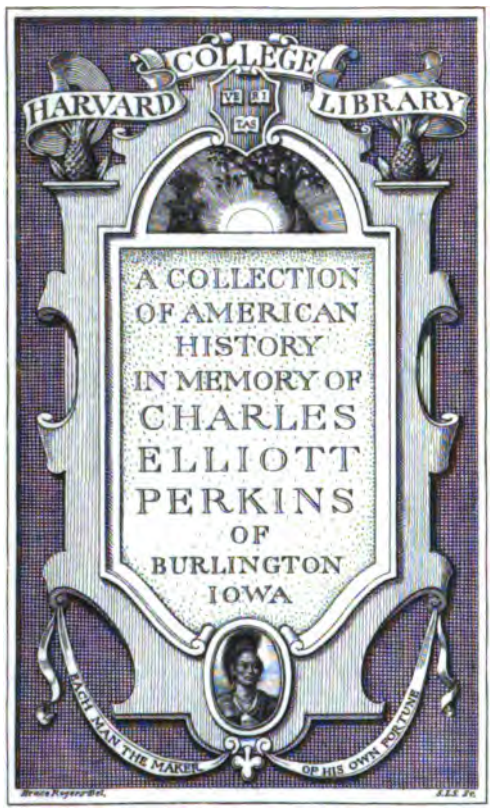
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THE CHURCHES OF LONDON.

PRINTED BY
L. AND G. SEELEY, THAMES DITTON, SURREY.

Drawn by H. W. Billings. Engraved by E. Challis

ST PAUL'S CATHEDRAL,

The Whispering Gallery.

London, Published by C. Tilt, Fleet Street, Jan.y 1st 1837.

THE

CHURCHES OF LONDON:

A HISTORY AND DESCRIPTION OF THE ECCLESIASTICAL EDIFICES OF THE METROPOLIS.

WITH BIOGRAPHICAL ANECDOTES OF EMINENT PERSONS,
NOTICES OF REMARKABLE MONUMENTS,
ETC.

BY GEORGE GODWIN, JUN. ARCHITECT.
F.R.S. & F.S.A.

ASSISTED BY

JOHN BRITTON, ESQ. F.S.A.

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MDCCCXXXIX.

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TO THE RIGHT REV. CHARLES JAMES,
LORD BISHOP OF LONDON.

My Lord,

This work, illustrative of the history and architecture of the churches in the city of London, cannot be addressed to any individual with so much propriety as to your Lordship; not merely in consideration of the high station you so worthily occupy as head of the metropolitan See, but on account of the unwearied zeal and diligence you have uniformly displayed in preserving ancient specimens of ecclesiastical architecture, and increasing the number of places of public worship. To your Lordship, therefore, it is most respectfully dedicated with humble expressions of admiration and deference.

I have the honour to subscribe myself
Your Lordship's Most obedient
and Faithful servant,
GEORGE GODWIN, Jun.

PREFACE.

AN attempt has been made in the following pages, to divest topographical and architectural descriptions of technicalities ; and, by the introduction of critical remarks on the buildings, biographical notices of eminent individuals connected with them, and by notes, illustrative of the manners and position of our ancestors, to render the work as interesting to the general reader, as was consistent with its express purpose,—that of presenting a faithful account of the Churches in the city of London.

We have, perhaps, exposed ourselves to the remark, that we have sometimes departed in a degree from the received antiquarian maxim, "prodesse quam delectare," —that we have sought to please, *as well as* to instruct; but it is hoped, that the motive which influenced the departure, (namely, the desire of inducing attention to the subject on the part of a large class of readers who, otherwise, might not have regarded it,) will be deemed sufficient, on reflection, even by the

most scrupulous antiquary. Apart too, from this, we have endeavoured, by connecting each building with various remarkable events and persons, to render the churches store-houses of pleasant memories, (if we may so speak) and to invest them with an interest in the minds of their frequenters, distinct from, although connected with, their sacred character.

The present work, simply embracing as it does, the ecclesiastical edifices within the walls of the City, may perhaps be followed at some future time, by a like illustration of the churches of Westminster, Southwark, and the suburbs; so as ultimately to form a history of all the churches in this great, and still increasing metropolis. When this will be done, depends in some degree on the amount of patronage which the public may be pleased to grant to the portion already published.

THE CHURCHES OF LONDON.

ST. PAUL'S CATHEDRAL.

LONDON.

" Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures in his honor piled,
Of a sublimer aspect?—Majesty,
Power, glory, strength and beauty, all are ailed
In this eternal Ark of worship undefiled."

BYRON.

NUMEROUS as are the memorials of former times with which this vast metropolis abounds, there are few spots more intimately associated with that general progress of events which has led Britain from the state of a dependent Roman Colony to her present proud and pre-eminent situation amongst the nations, than that now occupied by the grandest building in the grandest city of the world—St. Paul's Cathedral; and no Englishmen who has paid the slightest attention to his country's history, who has thought over its gradual advancement in civilization, and its glorious promises for the future, can walk upon that site without a rush of recollections on his memory, carrying him back into the past, and inducing a multitude

of wholesome reflections on the causes which have conduced to present results.

On the same spot, whence is now dispensed the soul-cheering doctrines of the reformed religion, the Pagan has offered up his sacrifices at the shrine of his fears and superstitions—the proselytes of the Church of Rome have told their beads and chaunted masses for the dead; and in this little spot too, the scene in which, when living, many of them have strived for Power! and Fame! now rest the bones of men—princes, warriors and philosophers —who have each played for a few moments, during a period of at least twelve hundred years, a principal part in the grand drama of human life.

> "The echoes of its vaults are eloquent!
> The stones have voices; and the walls do live:
> It is the house of memory."
>
> MATURIN.

Introductory to an account of the present St. Paul's Cathedral, it will be necessary to take a general, although hasty review of the buildings which have previously occupied its site; and while so doing, we may make a few remarks on past events which have had influence on, or are in some degree associated therewith.

It is stated by authors who have written on the subject,[1] that a Temple, consecrated to Diana, stood at one time in this place, and that this conclusion was arrived at from the tradition that, when digging for the ancient church, bones of oxen, horns of stags, and other remains of sacrifices were found; as was also, at another time, a figure of the goddess herself. No farther direct proof

[1] Stow's "Survey of London." Strype's Edit. Vol. I. Book iii. p. 141; Dugdale's "Hist. of St. Paul's Cathedral," continued by Ellis; Malcolm's "*Londinium Redivivum*," Vol. III. p. 59, &c.

having been adduced, much controversy has occurred on this point, and Sir Christopher Wren, in a letter to the Bishop of Rochester, on the state of Westminster Abbey, writes as follows—'I must assert, that having changed all the foundations of old St. Paul's, and upon that occasion rummaged all the ground thereabouts, being very desirous to find some footstep of such a temple, I could not discover any; and therefore can give no credit to (the story of) Diana.'[1]

Be this as it may, it appears certain that when Augustine was sent to England by Pope Gregory, to teach Christianity, he, preferring Canterbury to the metropolis, fixed the archiepiscopal seat at the former city,—created Mellitus the first bishop of London, and put that See under his governance: during the dominion of that prelate, about A. D. 610, Ethelbert, who had been converted to Christianity by Augustine, founded on this spot the cathedral church of St. Paul, endowed it with lands, and obtained various privileges from the Pope.

In the reign of William the Conqueror, who had granted other privileges to the cathedral, and had decreed, by charter, that it should be as free as he himself desired 'his soule to be in the day of judgement,'[2] it was destroyed by fire, as was also much of the city. Maurice, who was then bishop, immediately commenced a most extensive pile, the principal materials for which, according to Dugdale, he procured from the ruins of an old castle, called the Palatine Tower, near the little river Fleet; the undertaking, however, was so vast that, after labouring upon it for twenty years, and expending the greater part of his revenue, he effected but little towards its completion; nor did Richard de Beaumeis, his successor, although he

[1] "*Parentalia*," p. 296. [2] As quoted in Stow's "Survey," *ut sup.*

spent upon it nearly an equal amount of time and money. This Beaumeis, we find, bought and pulled down many of the houses adjoining the church, added ground to the yard that surrounded it, and commenced a strong stone wall of inclosure, the completion of which was ordered by Edward II. some time afterwards, to prevent the occurrence of robberies and murders which frequently took place there;[1] a reason which strikingly illustrates the disordered and rude state of those times.

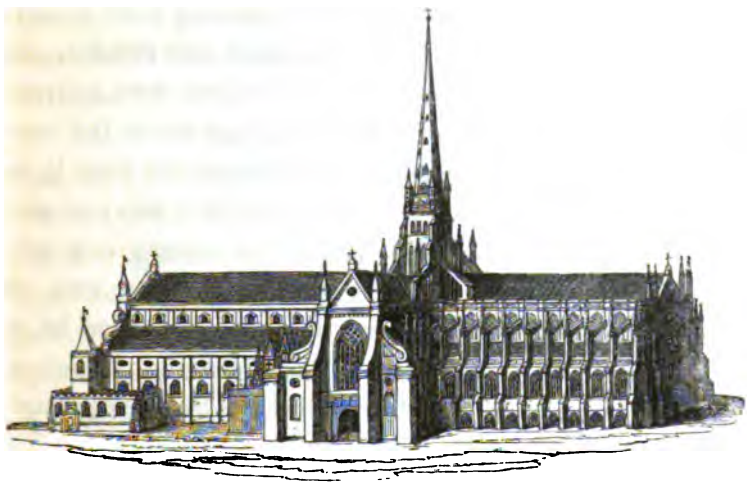
Stow says that the building, commenced by Maurice, which was so wonderful for size that men judged it never would be finished, was erected upon arches, or vaults of stone; a manner of building, said to have been, until then, but little known in England. The stone, with the exception of the old materials, is said to have been brought from Caen, in Normandy.

Henry I. commanded that all vessels which entered the river Fleet, bearing materials for the erection of the new cathedral, should be free from toll and custom: after which circumstance there is scarcely any mention made of its progress; but we find that it was gradually advanced, and that the choir, not being thought sufficiently splendid for the other parts of the edifice, was pulled down, and rebuilt with a spire about the year 1240, and solemnly consecrated immediately afterwards.

The dimensions of this building seem to justify the surprise manifested by contemporaries. The length from east to west was 690 feet; the breadth 130 feet, and the height of the body of the church 150 feet. The tower measured from the level ground 260 feet, and the wooden spire, covered with lead, 274 feet; but, as in the 260

[1] Stow, Malcolm, *ut sup.*

feet the height of the battlements which rose above the base of the wooden spire was included, the whole elevation did not exceed 520 feet.[1] The extreme point of the spire to Salisbury cathedral is 404 feet from the ground.[2]



View of St. Paul's Cathedral from S.E. before the Fire in 1666.
Engraved by S. Williams, from a Print by Hollar.

The ground-plan of the Cathedral, assumed the form of the Latin cross, i.e. the transepts were much shorter than the nave and choir: the interior was divided by two ranges of clustered columns throughout the

[1] Dugdale, *ut supra*, p. 11.

[2] The spire of Strasburgh Cathedral is said to be 456 feet in height, and that of Vienna is 465 feet. *Britton's "Cathedral Antiquities."—Salisbury*, p. 72.

The following dimensions, in feet, of English cathedrals, from *Britton's "Dictionary of the Architecture of the Middle Ages,"* p. 128, may afford data for comparison.

	EXTREME LENGTH.	EXTREME BREADTH.	HEIGHT OF NAVE.
Canterbury	545	170	80
York	518	241	93
Salisbury	474	230	81

church: each aile was about two-fifths the width of the nave. Above the ailes was a triforium and a clere-story. In the nave the semicircular arch prevailed, excepting in the clere-story; the groining of the ceiling was simple, and the windows were mostly plain: in the choir, however, which was of the pointed style, the building bore a different aspect, the columns being more light and slender, and the openings of the triforia and the windows were adorned with tracery. The choir was approached from the nave by a flight of twelve steps, and was separated from it by a richly ornamented screen, having on either side canopied door-ways, leading to the ailes: the eastern end presented a rose window of great size and beauty, and the floor of the church, or at least the greater portion of it, was of marble. From the amazing length of the cathedral, its appearance within must have been exceedingly imposing, and a proof of the genius of Bishop Maurice, the original projector. Externally, however, notwithstanding the epithets lavished upon it by the chroniclers, we are compelled to be more sparing of our praises: for with the exception of the choir,—which exhibited flying buttresses, and pinnacles ornamented by crockets and finials, perforated battlements, and a series of eleven windows on each side in the clere-story, and ten below,—it appears to have been plain and devoid of the usual beauties of the English Cathedrals.

At one time a singular custom obtained in regard to the spire, of which it is not easy to discover the origin. On special saints' days the choristers were made to ascend to a great height therein, and thence to chaunt solemn prayers and anthems: no reason, in fact, could be given for this proceeding, even at the time; for we find a contemporary writing, 'So until ye discover a

better argument I am content freely to lend you this; that ye go up to the top of the steeple to call on your God, that he may the more easily hear you, standing so high.[1]' The latest occurrence of this custom appears to have been in the reign of Queen Mary, when, it is on record, that 'after even-song, the quere of Paules began to go about the steple singing with lightes after the olde custome.'

'On the north side of the church,' says Stow, 'there was a great Cloister surrounding a plot of ground, called Pardon-church-yard, on the walls of which was curiously painted the Dance of Death.' In this cloister, many persons of note were buried, and the monuments erected to their memory were superior in beauty to any within the church; although they were there very numerous, and had amongst them some fine architectural specimens.[2]

Within the space enclosed by a cloister on the south side of the Cathedral, stood a Chapter-House,[3] which is represented in one of Hollar's prints, in the pointed style: this displayed some beauties, and appears to have been commenced, A.D. 1332. Near the east end of the church, stood St. Paul's Cross, respecting the age of which Stow declares himself ignorant: Dugdale however records, on the authority of Ingulphus, that its prototype, a cross of stone, was erected there, A. D. 870, to induce the passers-by to offer prayers for certain monks slain by the Danes. St. Paul's cross consisted of some stone steps,

[1] As quoted by Stow.

[2] A portion of Pardon Church-yard was occupied by a chapel, which, together with the cloister, was pulled down in 1549.

[3] There is not, perhaps, another instance, in England, of a Chapter-house in this situation. Although usually connected with, and approached from the east side of the cloisters of the Cathedral they are on the outside of the space enclosed by them; as at Salisbury, Durham, Canterbury, &c.

on which was formed a wooden pulpit, covered with lead,[1] whence sermons were preached to the people every Sunday morning. It was not, however, specially reserved for this purpose; for from this place, at times, the anathema of the Pope was thundered forth, or the ordinances of the reigning king were published; heresies were recanted, and sins atoned for by penance. So early as 1256, we find John Mancell calling a meeting at '*Powly's Crosse*,' and shewing the people that it was the king's desire 'that they should be rulyd with justyce, and that the lybertyes of the cytie shulde be maynteyned in every poynt.' In 1299, the Dean of St. Paul's proclaimed from the cross, that all persons who searched for treasure in the church of St. Martin-le-Grand, or consented to the searching, were accursed; and it was here, in 1483, that Jane Shore, with a taper in one hand, and arrayed in her 'kyrtell onelye,' was exposed to open penance. After 1633, sermons were no longer preached at the cross, but within the cathedral; and in 1643, it was altogether taken down.[2]

[1] Pennant's "Account of London," Brayley's "*Londiniana*," &c.

[2] Dugdale's Hist. *ut sup.*—WILLIAM DUGDALE, according to his own memoranda, which he sent to Anthony à Wood in 1681, was born A. D. 1605, near Coles-Hill, in the County of Warwick, and was educated in the free-school at Coventry. His love for the study of antiquities displayed itself in early life, and in 1638, when in London with his friend, Sir Simon Archer, he was introduced to Roger Dodsworth, who was at that time engaged in collecting materials for a new publication; a similarity of pursuits cemented the acquaintance, and together they warmly prosecuted the investigation of English antiquities. In the same year, through the interest of Sir Christopher Hatton, Dugdale was created a Pursuivant-at-arms, and, in 1639, Rouge Croix Pursuivant-in-ordinary: shortly afterwards commenced the disastrous dissensions between Charles I. and the parliament, and Dugdale, foreseeing that the ascendancy of the anti-monarchical party would prove the destruction of ecclesiastical buildings, repaired to the various cathedrals of England, and, with the assistance of one William Sedgwick, made drawings of most of them and of their monuments. After the total defeat of the royal cause, about 1646, Dugdale compounded at

At the eastern extremity of the church-yard stood a *Clochier*, or bell-tower; a square building of stone, having therein four large bells, and surmounted by a spire of timber. The citizens of London appear to have had the right of holding *folk-motes* in this portion of the yard, and the bells were used to summon the people: they were ultimately pulled down by one Sir Miles Partridge, who won them from Henry VIII. by a cast of the dice. These bells belonged more especially to Jesus' chapel, which formed a part of the parish church of *St. Fides in Cryptis*, commonly called St. Faith-under-Paul's, from being so situated. It was much frequented by the stationers and others inhabiting Pater-Noster-Row.[1]

Goldsmith's-Hall, and pursued his researches for the "*Monasticon Anglicanum*" in conjunction with Dodsworth. When the first portion of that work was completed, no bookseller could be found to undertake the publication of it, and the authors were compelled to borrow money and attempt the same themselves; Dodsworth however dying, in 1654, before the first volume was printed, the whole labour devolved upon Dugdale. In 1656 he published, likewise at his own expense, the "*Antiquities of Warwickshire*," and in 1658 the "*History of St. Paul's*." After the restoration, he was made "Norroy king of arms," and between that period and 1681, published his "*Origines Juridiciales*," "*The Baronage of England*," and other works. He was created Garter King of Arms in 1677, and received the honour of knighthood the day afterwards. This worthy labourer in the field of literature died, from the effects of a violent cold, in February, 1685, in his eightieth year, having bequeathed all his materials collected from records and ancient manuscripts, which occupy forty-three folio volumes, to the University of Oxford, where they are now preserved in the Museum Ashmoleanum.

It may be worthy of note, that by Dugdale all the records and charters belonging to the cathedral of St. Paul, were preserved from destruction during the stormy period of the civil wars.

[1] So called from being inhabited chiefly by those who, before the invention of printing, wrote creeds and prayers for the religious; and by others who manufactured the strings and beads used in the Roman Catholic church as an aid to the memory. It is now, and has been for many years, the great mart for English literary productions.

At the east end of the yard was also Jesus' chapel; but the guild, or fraternity to whom it belonged, being suppressed about 1550, possession of it was given to the parishioners of St. Faith. In this crypt were many old and curious monuments, the greater number of which as recorded by Dugdale, bore dates from 1559 to 1630.

In 1314 it is recorded that the cross, surmounting the Cathedral, fell, and the steeple which, as we have said, was of wood covered with lead, was found in so ruinous a state as to require to be pulled down: being reconstructed, a new gilded ball was set upon it, in which were deposited, with much prayer and ceremony, several relics of saints and martyrs, in the hope that, through their merits, God would vouchsafe to watch over the safety of the said steeple. Their influence seems to have been ineffectual, for on Candlemas Eve, 1444, it was fired by lightning, and but for the great exertion of the morrow-mass priest of Bow, assisted by the people, would have been entirely destroyed. It remained in ruins until 1462, when a reparation was effected, and the ball and cross were again placed in their original situation.[1]

The method adopted by the Church of Rome to obtain funds at different periods to carry on these various and expensive repairs, was that which had been usually resorted to under similar circumstances, viz. the sale of indulgences, and of pardon for sins committed: and one cannot read of the amazing sums of money thus collected from the people by the clergy in their several districts, without feelings of regret and surprise that such ignorance should once have been, at the same time mingled with those of joy and gratulation that it *is* no longer.

[1] Malcolm's "*Londinium Redivivum.*" Carpenters were paid at that time 4*d.* 5*d.* and 6*d.* per day, for wages.

On the 4th of June 1561, shortly after the accession of Queen Elizabeth, part of the cathedral was again destroyed by fire, originating either in the carelessness of a plumber engaged in the repairs, or in a flash of lightning: the latter, however, was more generally admitted to have been the cause; as we see, among other things, by an old tract, printed in black letter and dated 1561, which purports to be 'A true report of the burnyng of the Stepl.' It says, 'The true cause, as it semeth, was the tẽpest by God's suffrance: for it cannot be otherwise gathered, but that at y^e^ said great and terrible thunderclap, when St. Martin's steple was torne, the lightning, which by natural order smiteth the highest, did first smite y^e^ top of Paules steple, and entring in at the small holes, which have always remained open for building skaffoldes to the workes, and finding the timbers very olde and drie, did kindle the same, and so the fier increasing grew to a flame and wrought the effecte which folowed, most terrible then to behold and now most lamentable to looke on.'[1]

Much commotion was caused throughout the nation by this disaster, and the Queen immediately directed that measures should be taken to restore the cathedral, and that a general subscription should be invited to defray the expenses, to commence which she herself sent a thousand golden marks, and a warrant for a thousand loads of timber, to be cut from her forests: the example was nobly followed, and although the reformed religion did not authorize the tempting bait of pardon from heaven, a large sum was speedily raised. The citizens subscribed to the amount of £3247. 16*s*. 2*d*. and the clergy were also most liberal contributors, some giving the fortieth part of

[1] "History of St. Paul's," *ut supra*, p. 97.

the value of their benefices, some the thirtieth part, and others even more. The repairs were therefore prosecuted with spirit, and by the commencement of the year 1566, the roofs were finished and covered with lead; the spire, however, was never rebuilt; although many models were made, and much money collected for the purpose.

Notwithstanding the repair and adornment which the Cathedral had undergone, Malcolm states that many scandalous abuses were allowed to exist, although much complained of by contemporaries: the bell-ringers allowed persons, for a certain sum, to ascend the tower, where they amused themselves by hallooing and throwing stones on passengers beneath.[1] By the year 1597, the same author states, that a large dunghill, which would have filled four carts, had been suffered to accumulate within the church, and that drunkards and vagabonds might be found at all hours sleeping on the benches at the choir-door: men walked about the church with their hats on their heads, and butchers and water-carriers passed through it with their wares, without reproof. Outside, too, the church suffered much; above twenty houses were built against it, one of which was used as a theatre; the owner of another had contrived a way through one of the windows into the steeple, which he used as a ware-room, while a third baked bread and pies in an oven formed within a buttress. As a matter of course, the building soon became again dilapidated; and to what extent may be judged from an estimate for the repairs obtained from two masons in 1608, amounting to £22,536. 2*s*. 3*d*. No money, however, could be raised: both the bishop, whose duty it was to repair the body of the church, and the

[1] *Londinium Redivivum*, Vol. III. p. 71, from "Presentments."

Dean and Chapter, in whom the choir was vested, had annually expended double the amount of their respective incomes: the power obtained over the minds of men through their senses by the Catholic Clergy had always heretofore been sufficient to induce gifts to any amount, for the adornment of religious edifices, but this hold was no longer maintained by the reformed religion—the means were in fact deprecated—and a simple appeal was found to be ineffectual. Nothing could therefore be done; and in this state the Cathedral remained until 1620, when King James, after repeated solicitations, was induced to visit it. Struck by the miserable appearance it presented, he soon afterwards issued his Royal commission directing certain persons, amongst whom was Inigo Jones, surveyor of his Majesty's works, to take into consideration its present state, and to devise means for its reparation. A subscription was then opened; but no great progress was made until the commencement of the reign of Charles I. when Laud, then Bishop of London, so exerted himself, that he soon obtained subscriptions to the amount of £5416, and in 1633 commenced the repairs under the direction of Inigo Jones as architect: the sum ultimately collected amounted to £101,330.

Jones did not display much taste in the additions which he made: for nearly all that he designed was after classic models, which just then were more especially studied, and ill accorded with the old building. At the west-end he erected a spacious and well proportioned Corinthian portico, of eight columns, with a balustrade, in panels, around the top, ornamented by statues. These repairs and alterations were carried on during a period of nine years, but only £35,551. of the sum collected had been expended, when in 1642 they

were stopped by the troubled state of the times produced by the disastrous contests between Charles and his people, when all things gave place to the violence of party spirit, and anarchy and confusion were dominant. During this period the Cathedral became a scene of desolation and ruin: the funds collected for its repair were appropriated to pay the soldiers of the commonwealth; tombs were desecrated, and saw-pits were dug in various parts of the church, while other portions were converted into barracks for the troopers. To complete the sad picture, it is recorded that by taking away the scaffolding which had been erected to support the arched vaults previous to repairing them, a great part of the roof fell in, so that this once magnificent structure was now become a heap of ruins. In this state it remained until shortly after the Restoration, when means were used to repair the damage: subscriptions were once more solicited, and under Sir John Denham, who was then surveyor of the works, nearly £4000. were expended, and some parts of the building rendered fit for occupation.[1] About this time

[1] It may not be uninteresting at this point, to put together some few events noticed by Stow, Dugdale, and others, as having occurred within the walls of St. Paul's, as they serve in a degree to illustrate the times. Here, A. D. 1213. King John signed an acknowledgment of the Pope's supremacy, and resigned his kingdom. In 1377 Wickliff, the Reformer, was cited to appear in the Cathedral, and defend his doctrines; when a great controvers ensued.

During the conflict between the Houses of York and Lancaster, St. Paul's was several times the scene of stirring circumstances connected therewith. Henry VI. visited it under various alternations of fortune during his troubled reign, and his dead body was ultimately exposed there to the gaze of the people. In 1461, Edward, his successor, and probably his murderer, after having been crowned at Westminster, went to the Cathedral "in honour of God"! when, Stow says, 'an angel came down and censed him.'

1485. After the Battle of Bosworth, Henry VII. visited St. Paul's in state, and deposited therein three banners with much ceremony.

we are first introduced to that 'miracle of a youth,' as Evelyn calls him in his 'Diary,' Dr. Christopher Wren; who, as Assistant Surveyor-General, made plans and sections of the Cathedral, with a view to determine the expediency or otherwise of an entire restoration: and as, in tracing the progress of the master-piece of his master mind, we must necessarily include an account of the greater portion of his after life, a few words on the earlier part of it may not be out of place.

CHRISTOPHER WREN was born at East Knoyle, in Wiltshire, October, 1632, and was of a family who, for some time, had been eminent for varied talents. In consequence of delicate health, his education was commenced beneath the paternal roof, whence he was removed to Westminster school, where he made rapid progress in the usual studies of that place. When thirteen years of age, he invented several astronomical and other instruments, and at the same time surpassed his contemporaries in classical acquirements. In his fourteenth year he was sent to Oxford, where he distinguished himself by zeal, talent, and perseverance—qualities which remained with him through life, —and was soon regarded as a prodigy of learning. In all studies he alike made himself master; now inventing a machine for planting, or one for writing with two pens,

In 1514 Richard Hunn was hung in a tower at the South West corner of the church, for heresy, a Wickliff's bible having been found in his house.

On Whit-sunday 1522, Wolsey performed mass here before Henry VIII.

In 1547 nearly all the images of saints in the church were pulled down and destroyed, as were those in the other churches throughout England.

In 1552, on the 1st of November, the new Book of Common Prayer was here first used, and Ridley preached without 'coape or vestment.'

1569. The first recorded Lottery in England was drawn at the West door of this church; it consisted of 40,000 chances at ten shillings each, and the prizes were of plate.

then composing Latin orations and treatises on abstruse mathematical points; this day assisting as an anatomical demonstrator, and the next, perfecting, if he did not invent, the barometer. In disposition, Wren was mild and amiable, and had unfortunately so much modesty that, it is to be feared, many inventions of worth are lost to the world in consequence. With reference to this point Addison observes, in the character which he sketched for that of Wren,[1] 'this bashful quality has as fatal an effect upon men's reputations as poverty: for as it was said, "the poor man by his wisdom delivered the city; yet no man remembered that same poor man;" so here we find the modest man built the city, and *the modest man's skill was unknown.*'

At the age of eighteen, Wren took the degree of B.A. and when twenty-one, that of M.A. at which time he was honoured with the acquaintance and respect of most of the philosophers of the day. He was of that talented band who associated during the troubled times of Charles I. and the Commonwealth, for the pursuit of science, and formed the nucleus of that body, afterwards incorporated by charter in 1662, as the Royal Society. In 1657, he was elected professor of astronomy to Gresham college, and in 1660, obtained the degree of Doctor of civil law, both at Oxford and Cambridge; shortly after which event he was appointed by Charles II. to assist Sir John Denham, who was then the surveyor-general of his Majesty's works.

'His years but young, but his experience old;
His head unmellowed, but his judgment ripe,
And in a word, (for far behind his worth
Come all the praises that I now bestow)
He was complete in feature, and in mind,
With all good grace to grace a gentleman.'—SHAKSPEARE.

[1] "Tatler," No. 52.

At this time, as we before said, he examined the cathedral, and notwithstanding he saw many defects in the original building which could not then be obviated—that it was badly constructed, and, in fact, was not deserving of any expenditure, its reparation was insisted on, and plans were accordingly prepared by him for that purpose. Fortunately, however, for Wren's reputation, (for there is every reason to believe the result would have been a most incongruous pile,) these were not carried into effect.[1] On the 3rd of September, 1666, began that appalling conflagration proverbially known as THE FIRE OF LONDON, which destroyed nearly the whole of the city, and with it so much of that which remained of the cathedral as to render repair useless. An eye-witness, describing the appearance presented by London during this, at the time, direful calamity, says 'all the sky was of a fiery aspect, like the top of a burning oven, and the light was seen above forty miles about for many nights. God grant that mine eyes may never behold the like, who now saw above ten thousand houses all in one flame! The noise and cracking and thunder of the impetuous flames, the shrieking of women and children, the hurry of people, the fall of towers, houses and churches, was like a hideous storm, and the air all about so hot and inflamed that, at the last, one was not able to approach it, so that they were forced to stand still and let the flames burn on; which they did near *two miles in length and one in breadth.*'[2] It has been calculated that

[1] He proposed, 'by cutting off the inner corners of the cross, to reduce the middle part into a spacious dome, or rotunda, with a cupola or hemispherical roof, and upon the cupola, (for the outward ornament,) a lantern with a spring top, to rise proportionably, though not to that unnecessary height of the former spire of timber and lead burnt by lightning.'—"*Parentalia.*"

[2] Evelyn. "Diary," Vol. I. p. 393.

thirteen thousand houses were at that time consumed, with eighty-seven parish churches, three of the chief gates, and fifty-two companies' halls; in fact nearly all the principal buildings within the city. The space covered by the ruins equalled four hundred and thirty-six acres, and the total amount of damage was computed at £10,730,500.[1] The cathedral itself was a heap of ruins, and in the church of St. Faith (the crypt of the cathedral) books to the amount of £150,000. which had been placed there for safety by the stationers of Paternoster Row, were entirely destroyed.

Depressed, but not broken, by the calamity, the natural energy of the people, like a powerful spring forced downwards, speedily developed itself in action; and a new city, better protected against conflagrations, better drained, and supplied with water, and to which in consequence, the plague, until that time a scourge in England, has been a stranger, rose into existence even on the burning ashes of its predecessor.

After some delay, a commission was issued by King Charles, A. D. 1673, for the rebuilding of the cathedral; and Wren, (to whose care, he having succeeded Sir. J. Denham in his office, was also confided the arrangement of the whole city,) entered with avidity upon the undertaking. The first design that he made, although not so large as the present, according to the *Parentalia*,[2] 'would have been beautiful and very fit for our way of worship.' This, however being designed in the Roman style, was not well liked by those who had a love for the old cathedral form; he accordingly prepared other designs, and one having been specially approved by the king, a model was

[1] Stow's "Survey," by Strype. B. i. p. 226.

[2] Page 281.

made of it on a large scale, which is still preserved in the cathedral. The plan of this design is an octagon, having one of the sides elongated, and for originality of conception and simplicity in arrangement, has been deemed by some critics superior to the building which is erected: whether, however, it would have been equal to it in general effect, appears to us a doubtful point. This design seems to have been Wren's favourite, but he was compelled to submit to the opinion and influence of others, and it was ultimately relinquished for that which now adorns the city.

In 1675, operations were commenced, and Wren was immediately called upon to exhibit that power of adapting his designs to circumstances, which distinguishes the educated architect from the vulgar pretender, and which Wren ever displayed in an eminent degree. The site was occupied by a heap of ruins, and the walls of the old cathedral, which were of great thickness, baffled ordinary means of removal: by the aid of scaffolds, however, he contrived to extend lines over the rubbish which encumbered the spot, and, dropping thence perpendiculars, he set out all the various walls and openings required for the building, so as to lose no time. In order to overcome the second difficulty he resorted to the use of gunpowder, and in the first attempt, with only eighteen pounds of this material enclosed in a deal box, effected the dislodgment of a mass equal to three thousand tons, and saved the labour of one thousand men.[1]

From inattention to his directions the neighbourhood were somewhat alarmed during the next essay; and a perseverance in the course having been consequently pre-

[1] "*Parentalia*," p. 284.

vented, his memory, fraught with classic lore, suggested the *battering ram*, and after adapting it to the purpose, notwithstanding the sneers of many, he admirably accomplished all that was required. Some of the stone was used in the building of parish churches, and some to pave the neighbouring streets: and all impediment being thus removed, the first stone of the present building was laid in 1675, by Doctor Henry Compton, bishop of London,[1] Thomas Strong being the master-mason;—who, it may be added, was a man of talent, and assisted mainly to carry out Wren's intentions in regard to this noble edifice.[2]

We must not here omit the often-recorded anecdote connected with the setting out of the building, which has been perpetuated by Cibber, in the tympanum on the south side of the building. It appears that when Wren was personally engaged, staking out the dimensions of the dome, a man was told to bring a flat stone from one of the heaps, in order to mark out the centre; this being placed in its situation, presented on its surface the word RESURGAM, in large letters, which circumstance was regarded by those present as a good omen.

In order to procure the necessary funds for this costly undertaking, subscriptions were solicited, and a tax on coals was imposed by Act of Parliament at different times

[1] Youngest son of Spencer, Earl of Northampton. He was born in 1632, and died at Fulham in 1713, where he was buried.

[2] In digging the foundation, a vast cemetery was discovered, in which the Britons, Romans, and Saxons had been successively buried; the Saxons, who were uppermost, lay in graves lined with chalk stones, or in coffins of hollowed stones; the bodies of the Britons lower down, had been placed in rows, and many ivory and box-wood pins remained, which, it is supposed, had fastened their shrouds. On digging deeper, from curiosity, circumstances appeared to prove that the sea had once occupied the site on which St. Paul's now stands.

between the years 1670 and 1716, varying in amount from three shillings per chaldron to one shilling. By these means a large sum was raised, and although money was not always forthcoming, and the bishop was obliged to issue an address exhorting men to assist the undertaking, the works went gradually forward; and in 1710, only thirty-five years after the commencement, and during the government of the same bishop, the last stone was laid on the summit of the lantern by the architect's son, supported by his father's lodge of free-masons. This must have been a proud moment for Wren; and, scandalous as was the treatment he received, and numerous the mortifications he experienced, as we shall presently have occasion to relate, must have recompensed him for all his skill, his care and exertions.

In the erection of St. Peter's, at Rome, which is usually and almost necessarily quoted in comparison with St. Paul's, more than twenty architects had been engaged, amongst whom were Bramante, Raphael, Michael Angelo, Fontana, Bernini, and Maderno; while Wren had planned and perfected this noble pile,—which, although certainly, and for many reasons, not equal to the Roman church in interior effect, may otherwise hardly fear comparison with it—alone and unassisted: so that, as we have said, he had reason for exultation.

For the whole of his professional services in designing, and directing the construction of St. Paul's, Wren was paid only £200. per annum, which was his own proposition; and at the suggestion of one of that class of persons who,—not possessing themselves any of that enthusiastic ardour, that noble ambition to be distinguished which usually accompanies genius—have no idea of the feelings which influence an artist towards the com-

pletion of an object which is to be to him a pride, and a glory, one-half of this was retained until the building should be finished, in order that he might not be induced to prolong the works for the sake of the few additional paltry pounds which would have accrued to him in consequence.[1]

This menial treatment, to the mind of a man like Wren, must of itself have proved distressing; but it was perhaps one of the least annoyances to which he was subjected during the progress of the works, through a series of intrigues among certain of the commissioners, ending in his removal from the situation of surveyor-general to his majesty, in the eighty-sixth year of his age: it may be reasonably inferred that such treatment served to embitter many moments of his existence.

The life of an architect, even under favourable circumstances, is ever one of toil and incessant anxiety, necessarily resulting from the intense study required to obtain a knowledge of his arduous and important profession, while the hope of success, and the fear of failure, depend in many cases on other circumstances than his own ability or perseverance. When, however, he is compelled to act under the direction of a body of men of inferior talents and of conflicting opinions,—to modify his ideas to their want of power to appreciate excellence; and instead of *directing* the works, to be but the organ of their impotent commands: how incalculably are these cares and fears increased! all hope, all chance of fame is lost, and the certainty of opprobrium, which ever attaches to the architect, (to whomsoever may belong the faults,) alone remains.

[1] The resolution that one half of Wren's salary should be retained until the completion of the works, was passed in the ninth year of the reign of William III.—*Parentalia.*

For the direction of all public works, then, men of unquestionable probity and talent alone should be selected; but being selected, no farther control should be exercised over them, and to their judgment and skill should be confided the sole command. Had this system been pursued heretofore, the country would not have been disgraced, as it now is, by the puerilities presented in the greater number of those churches which have been built within the last few years.

The earliest record on the part of Sir Christopher Wren,[1] of the annoyance and opposition that he experienced during the progress of the works, appears in the shape of a Petition which he presented to Queen Anne in 1710, wherein he set forth that he was obstructed in his measures for completing the church by the arbitrary proceedings of some of the commissioners, and besought her interference to enable him to effect it. Shortly after this the commission was dissolved, and a new one appointed. The first open attack on Wren, however, from which we are able to judge somewhat of the men who were set in authority over him, appeared in the shape of a pamphlet, entitled '*Frauds and Abuses at St. Paul's*,' which was supposed to be written, either by one of the commissioners or by a person employed by them. In this pamphlet, (a copy of which is in the British Museum) Wren was charged, in no measured terms, with peculation in every shape, with protracting the completion of the building in order to increase the amount of his salary, and with inaccuracy in his calculations. So free from blame, however, was his conduct, and so difficult to make out a charge against him which

[1] He was knighted in 1673.

would bear a moment's examination, did even the writer of the pamphlet find it, (strong as was his evident desire to do so) that it was necessary to seek out faults committed by others employed on the works, and endeavour to shift them on to Sir Christopher. The person selected was Jennings, the master carpenter, a man in whom Wren placed the greatest confidence, and him they accused of paying his men less wages than he charged them, (certainly a most unprecedented act) of taking away the materials belonging to the building for private purposes, and of various other misdemeanors, all of which the writer states, 'were committed under the connivance, *at least*, of the architect and Mr. Bateman, his deputy.' The only attempt at a proof advanced of this assertion, appears to have been the fact that Wren, during the investigation of the matter which took place, defended Jennings, and continued to employ him after he had been discharged by the commissioners.

The whole of the charge contained in the pamphlet is so futile, so contradictory, so opposed to the character of Wren—whom we see afterwards actually refusing to accept reward for building a parish church, the revenue of which was small,[1]—that one is surprised to find it called forth a reply;[2] this was however the case, and to it succeeded '*A Continuation of Frauds*,' which was as impotent and malicious as its predecessor. After the death of Queen Anne, and the accession of George I. the cabals against Wren continued to increase, and through the influence of the Germans,[3] by whom the king was constantly surrounded, he was compelled in 1718 to resign

[1] St. Clement's Danes. Elmes's Life of Wren.

[2] "Facts against Scandal," pamphlet, 1713.

[3] Kerr's "Memoirs," as quoted in the "Life of Wren," *ut sup.*

his office of surveyor-general, after having retained it forty-five years, to one Benson, whom they patronised; at which time, says the *Parentalia*, Wren's 'merit and labours were remembered by but few.' He soon afterwards retired into the country, where he devoted himself much to the study of the Scriptures, and died cheerfully in the ninety-first year of his age.

We proceed to describe succinctly the appearance presented by the present cathedral of St. Paul: at the same time referring our readers to the annexed illustrations for more definite ideas on this head than can be given by words alone.

The ground-plan of the church is a Latin cross, having lateral projections, at the west end of the nave, in order to give width and importance to the elevation of the west front. The exterior, generally, which is of two orders—the upper Composite, the lower Corinthian—presents a series of coupled pilasters, one above the other, supporting entablatures; between these, for the most part, occur semi-circular-headed windows in the lower story, and decorated niches above, and the whole, excepting at the east and west ends, is crowned by a balustrade. This latter adornment Wren himself did not intend to employ, for a letter is extant, written by him when the Resolution expressive of the commissioners' determination to have one, was sent to him, which says, 'In observance of this resolution, I take leave first, to declare I never designed a balustrade. Persons of little skill in architecture, did expect, I believe, to see something they had been used to in gothic structures; and ladies think nothing well without *an edging*.' He then goes on to shew that to set one up 'would apparently break into the harmony of the whole machine, and, in this particular case, be contrary to

the principles of architecture.'[1] In spite of, and in opposition to the architect, the balustrade *was raised*, and we must suppose, therefore, that his opinion in this, as in some other cases, had but little weight with the Commissioners.

In the entablature of the upper order, a peculiarity may be observed which should, perhaps, be mentioned. The dentils of the cornice are there elongated so as to occupy the whole depth of the frieze, by which means the effect of the height from the eye is overcome, and an air of boldness is given to the upper part of the building.

The surface of the church is Portland stone, and, with the exception of the pilasters, is rusticated, or grooved at the joints; which serves materially to relieve, or throw out the latter. At the end of both the north and south transept is a beautiful semi-circular portico, which is approached by a flight of steps; and the building above it is terminated upwards by a pediment, in the tympanum of one of which (that on the south side) appears a phœnix, sculptured by Cibber, the father of the noted actor, with the motto 'Resurgam;' and said to have relation to the anecdote before quoted.[2]

At the west end of the cathedral, above a noble flight of steps, is presented a double portico of coupled columns, twelve in number in the lower, and eight in the upper, terminated by a pediment, in the tympanum of which is sculptured the conversion of St. Paul.[3]

Above this, and at the base of two campanile towers, or turrets, which rise at the extremities of this front, over

[1] From some family papers, quoted by Elmes, *ut sup.*

[2] Page 22. For the model of the phœnix he received, it is stated, £6. and for the sculpture, £100.

[3] The work of Francis Bird, who received for the execution of it £650. The tympanum is sixty-four feet long and seventeen feet high. Malcolm *ut supra.*

the lateral projections before mentioned, are placed colossal figures of the apostles; that on the apex of the pediment representing St. Paul, and those immediately on the right and left St. Peter and St. James. These turrets, one serving as a belfry, and the other containing a clock, are light and graceful in their design and, although they somewhat want repose or continuity of lines, materially increase the effect of the building, when viewed as a whole. They are each adorned by a range of Corinthian columns, and covered with a bell-shaped dome, having at the apex a pine-apple.

The projection of the porticoes from the face of the building is not more than one diameter and three quarters, but in order to produce a depth of shadow, which otherwise had been wanting, and thus to disengage and throw out the columns, a recess is formed behind the three central inter-columniations; or in other words, the central portion of the front wall of the cathedral is set back about twenty-five feet from the inner face of the columns.

The door-case, beneath the lower portico, is of white marble, and in the panel above it is sculptured a group representing St. Paul preaching to the Bereans.

The east end of the cathedral is terminated by an apsis, or semi-circular projection, as shewn in our engraving, within which stands the altar. The upper order of the exterior is here surmounted by an attic, in place of the balustrade by which, as we have said, it is elsewhere crowned.

At the junction formed by the nave and choir with the transept, in the exterior angles of which are square projections—introduced to give additional support to the superstructure, and used in the interior as vestries, and for the staircase leading to the dome,—rises a cylindrical

wall, slightly inclining inwards towards the top, from which springs a truly magnificent dome with a lantern on its summit, surmounted by a gilded ball and cross. To some portions of the building, objections, of which we shall hereafter speak, have been raised by various writers, and certainly not without reason; but to this splendid feature, its crowning glory, we know of none which may be sustained. In design perhaps it has no equal: for if compared with that of St. Peter's, (and none other is there with which it may be compared,) its elegant outline, unbroken simplicity and dignity, claim for it pre-eminence; while, so far as regards construction, it may be pronounced one of the greatest triumphs ever achieved by mathematical and architectural skill.

The drum of the dome is surrounded by a continued peristyle of thirty-two columns of the Corinthian order, rising from a plain basement; which peristyle projects some distance from the face of the wall, and serves beautifully to mask the buttresses (introduced to strengthen the dome) that come out at intervals as far as the inner face of the columns. Between the buttresses occur a series of windows, by which the interior of the dome is lighted, and the buttresses themselves being pierced with openings, an uninterrupted passage-way is preserved beneath the peristyle.

On the face of the buttresses occur circular-headed niches with square panels and sculptured festoons of flowers above. The entablature of the columns supports a gallery around the basement of the dome and is adorned with a balustrade, serving as a protection thereto. The face of the basement presents a series of pilasters, standing immediately over the columns of the peristyle, with windows between them; and over their entablature,

from a plinth of two steps, the external sweep of the dome begins.

This is covered with copper. At its summit is a second balcony, known as the golden gallery, where the lantern commences.

The view from this point on a clear day, is unique, diversified, and magnificent; the countless mass of houses clustered below, the Thames winding its sinuous course, (crossed by numerous bridges and covered with ships) and the richly cultivated country, which extends as far as the eye can reach, and serves to recall the whole history of the city's growth, together form a picture of uncommon and surprising interest. [1]

Situated, as St. Paul's is, in the midst of the city, and therefore surrounded by buildings in every direction, it is almost impossible to obtain a near station, whence it can be viewed to advantage; although as seen from the end of Cheapside it presents an imposing mass. When, however, contemplated from Blackfriars Bridge, or when, from a rising ground, London is seen in all its might and mistiness,

> 'Crown'd with that sacred pile, so vast, so high,
> That whether 'tis a part of earth or sky,
> Uncertain seems, and may be thought a proud
> Aspiring mountain, or descending cloud,'—DENHAM.

[1] The Colosseum, in the Regent's Park, contains a painted view of the environs of the cathedral, as shown from the top of the cross. It is most skilfully executed by E. T. Parris, Esq. from elaborate sketches made by Mr. Horner in 1820, from an observatory erected on the top of the Cathedral, where this adventurous artist almost daily, and at all hours, during many months, prosecuted his task with the most astonishing perseverance and courage. The sketches, (each, of course, of detached portions,) amounted in number to nearly three hundred, and the relation of any particular part to the general view, was indicated by a comprehensive key-sketch constructed by the artist for the purpose. Mr. Britton has written a description of the picture.

the effect is most beautifully grand and cannot fail to excite the most lively feelings of admiration and delight.

Of the various objections which have been made by different writers, with regard to the exterior of the Cathedral, the principal appear to be, first, to the use of the two orders, (i. e. to its division into two stories) instead of one, and secondly, to the numerous breaks and projections of the elevations, and a consequent want of breadth and repose throughout the building.

In the design originally fixed upon for St. Paul's, the favourite of Wren, and of which, as we have before said, a model still remains, the architect proposed to use but one order surmounted by an attic. When seeking information, however, before commencing the present design, relative to various materials which would be required, he found that the quarries of the Island of Portland, whence, it was supposed, stones of the largest scantling could be obtained, would not afford blocks sufficiently large for columns exceeding four feet in diameter; and therefore, although it appears that he would have preferred acting according to his original intention, he resolved to use two orders instead of one, "and by that means to keep the just proportions of his cornices; otherwise he must have fallen short of the fabric which now exerts itself over all the country, as well as city."[1] This reason given by the architect has not satisfied all,—some writers contending that it would have been better to have had the columns of the portico in the Western front, in many pieces and even with vertical joints, than to have placed one portico over another. This, however, would not have obviated the

[1] Answers to Objections. "*Parentalia*," Section VI.

difficulty in regard to the stones for the entablature; and when we look at the columns before St. Peter's, at Rome, which are thus formed of a masonry of small stones, and, as an intelligent critic[1] observes, "only look, on a near approach, like small turrets," we are bound to admit that Wren's excuse is, at all events, worthy of consideration. To the second objection, in some part a consequence of that which is the first, nothing can be said; for the noble dome itself, where all is bold, continuous and majestic, shews plainly how much would have been gained by a like disposition below.

Relative to the double portico at the West end, (apart from the objection to the use of two orders,) it has been urged, that in consequence of the small projection given to them, hardly one diameter of a column and three quarters, they have not that character and effect, even aided as they are by the recess before described, which would otherwise have belonged to them: and this position is undeniable,—more especially in regard to their appearance in profile. Notwithstanding all these objections, however, to the exterior of the Cathedral of St. Paul, nearly all agree that as compared with that of St. Peter's, its general effect is decidedly superior: which, as the latter has the advantage of a fine approach, (formed by a spacious semicircular colonnade, extending from the Cathedral on either side, and having within its area an obelisk of granite and two large fountains,) is no trifling compliment to the English metropolitan church.

In the interior of the building we find two ailes, formed throughout by massive piers which divide them from the nave and choir, and are adorned with composite

[1] The late Mr. Hope in his "History of Architecture."

pilasters, from the entablature of which spring semicircular arches, connecting the piers one with the other. On the face of each pier, towards the nave and choir, is a single Corinthian pilaster, nearly equal in height to the underside of the crown of the arches, supporting an entablature which extends throughout the church. Above the latter is an attic story, from, which, at certain intervals, springs a semicircular arch, spanning the body of the church, and over each of the spaces which occur between these, the angles being filled by pendentives, rises a small flat cupola from an enriched cornice. The first, or western division of the nave, it may be mentioned, is, for certain reasons, larger than those ensuing: and here, in order to have the side arches of equal height throughout, insulated columns are introduced between the piers with good effect, and from these the arches spring. In the clere-story, which is introduced above the attic, and occupies the upright space between the pendentives, are windows to light the nave.

At the west end of the north aile of the nave is a morning chapel, and on the opposite side an Ecclesiastical court. A veined marble font, of plain design but large size, stands at this end of the south aile.

In the central portion of the building, over which rises the cupola, are eight solid piers ornamented with pilasters similar to the others; but here the arches, which connect them, are raised on the profile of the attic, so that the openings are nearly equal in height to the ceiling of the nave and choir. In the four spaces where the ailes open into the area, a second arch is introduced, springing at once from the entablature of the order, and occupying nearly the height of the attic. The key-stones of these eight arches, which are beautifully carved, were

executed by Cibber. Above the openings and around the dome extends a bold cornice which forms the floor of the whispering gallery, and bears an iron railing.[1] The drum of the cupola on the inside, is adorned by a range of composite pilasters, which rise from a plain basement above the gallery, between which are seen the windows before mentioned, when speaking of the exterior, as occurring beneath the peristyle surrounding the drum. From the entablature of these pilasters, springs the inner dome which is of brickwork, two bricks thick, and has an opening at the crown, in order that it may receive light from the lantern above. The paintings by Sir James Thornhill, with which it is ornamented, represent the principal passages in the life of St. Paul, viz. 1. His conversion. 2. The Punishment of Elymas the Sorcerer. 3. The Cure of the Cripple at Lystra. 4. The Conversion of the Gaoler. 5. Paul preaching at Athens. 6. The Burning of the books at Ephesus. 7. Paul before Agrippa: and 8. The Shipwreck on the Island of Melita.[2] Lord Orford, states that Sir James received only *forty shillings a square yard* for these paintings.[3] It is much to be regretted, that they are fast verging to decay in consequence of damp and neglect. Measures should be adopted immediately to prevent the spread of this evil, which, it is evident, must also injure the wall itself; and we may venture to express a hope that a long time will not elapse before their restoration be attempted: for although

[1] This railing has been omitted in our engraving, for the sake of giving a clearer view of the dome.

[2] Dugdale—*ut sup.* p. 182.

[3] Sir James Thornhill was born at Weymouth, in 1676. His other principal works are, the Great Hall at Greenwich Hospital, the Hall at Blenheim, the Altar-piece at All-souls' Chapel, Oxford, and the Saloon at Moore Park, Hertfordshire. He died, A. D. 1734, after having been deprived

executed in a situation which precluded an artist's best efforts, they have much merit.

Some short time since an apparatus was invented by Mr. Parris the artist, by means of which, it appeared, this could be effected safely, and, comparatively, at a small expense. A model, shewing the nature of the contrivance, was sent to the proper authorities with a tender to execute the restoration for a moderate sum, but it was stated in reply that the Cathedral funds in hand would not warrant the expenditure.[1]

The *Whispering Gallery*, at the base of the dome, is an object of popular curiosity and wonder. The rationale of the acoustic effect produced by the cylindrical wall and concavity of the ceiling, aided perhaps by the materials of which they are composed, is so difficult to be arrived at, that it will not be expedient to enter upon the subject in this place. The slightest sound is transmitted from one side of the gallery to the other with great rapidity and distinctness.

Above the interior dome, in order to carry the lantern with which the Cathedral is crowned, (reputed to be of the enormous weight of seven hundred tons,[2]) Sir Christopher has introduced a brick cone; one of the most original and skilful contrivances the building exhi-

of a state appointment in the evening of his days to make room for a person of inferior abilities.—" *Walpole's Works*," vol. iii. p. 417.

'Had Thornhill,' says Pilkington, 'been so fortunate as to have studied at Rome and Venice to acquire greater correctness at the one and a more exact knowledge of the perfection of colouring at the other, no artist among the moderns might perhaps have been his superior.'—*Dictionary of Painters," Edit.* 1770.

[1] This model is now in the possession of " The Institute of British Architects."

[2] Britton's " Illustrations of the Public Buildings of London." Vol. I.

bits; and on this is constructed the exterior dome, which is chiefly of wood. When looking down into the church from the gallery around the opening at the top of the inner dome, whence men below seem but as children, the immensity of the structure is more than ordinarily felt, and reflections on the greatness and the littleness of man—his power and puerility—flit through the mind involuntarily.

The Choir is separated from the central area by an organ screen, on which appears an inscription in Latin, to the following effect, taken from the tomb of Wren, whose body reposes in the crypt, below the western aile of the choir. "Beneath lies Christopher Wren, the builder of this church and city, who lived more than ninety years, not for himself, but for the public good. Reader! if you seek his monument,—Look around."

The *Stalls* of the choir present, in the shape of scrolls, festoons of flowers, &c. as shewn in our engraving of that part of the church,—some of the most splendid carvings in the world. The flowers, elegant as their originals, seem to have the elasticity of life; and one fancies each wind that blows may affect them,—that with the coming morrow they must fade; language however fails in the attempt to describe their surpassing excellence, they have immortalised the artist by whom they were executed, Grinling Gibbons, and must be seen to be duly appreciated.[1]

The *Apsis*, containing the altar, is ornamented by pilas-

[1] Gibbons was first introduced to King Charles by Evelyn, who says in his Diary, 1671, that he discovered him, by accident, labouring in an obscure place. He next introduced him to Wren, who employed him in several of his buildings. In 1712 he was appointed to the office of Master Sculptor to George I, and died 1721. See "*Walpole's Works*," vol. iii. p. 341.

ters, painted blue, and veined with gold to imitate *lapis lazuli;* the capitals and some of the ornaments are gilt. The pavement, which beneath the dome is of black and white marble in geometrical figures, is here of various coloured marbles similarly disposed.

In the interior of the building a want of ornament is observable, and the decorations which are employed are not in good taste; they consist chiefly of shields, scrolls, &c. of that uncertain, irregular outline which, used in Italy soon after the re-adoption of the classic style, passed into France, and about the time of Louis XIV. became so naturalized as to be termed the style of his period.[1] With regard to the general effect of the interior, we are bound to admit that much more might have been done with like opportunity; the ailes, as has been observed by others, are somewhat too small; there is a great confusion in the parts of the design throughout, and the arrangement of the junction of the ailes with the central area, must ever be regretted, as giving an appearance of weakness to a part of the construction where the greatest strength is required; we must however remember the state in which architecture was when Wren arose, and rather express our admiration that he did so much, than our surprise that he did not do more. When compared with the interior of St. Peter's at Rome, which, although

[1] Within the last few years, through an inordinate desire for novelty, this frippery style has become prevalent in England, and all the old clumsy scroll work, which the French had long since rejected as unworthy, has been eagerly bought to decorate the houses of our *men of taste;* in fact, as Mr. Hope observes, in his "History of Architecture," 'not content with ransacking every pawnbroker's shop in London and in Paris, for old buhl, old porcelain, and old plate, old tapestry, and old frames, they even set every manufacturer at work, and corrupt the taste of every modern artist by the renovation of this wretched style.'

simple and severe in its design, glitters with gilding, mosaics, and paintings; or even with that of St. Geneviève, at Paris, which is a splendid monument to the memory of Soufflot, its architect, St. Paul's appears cold and meagre, and there are but few persons who do not regret that the munificent offer to adorn the interior with *paintings*, which was made by certain members of the Royal Academy during the presidency of Sir Joshua Reynolds, was not accepted.

It appears that this idea was started by Reynolds in 1773, with a view of convincing the public of the advantages that would arise from adorning cathedrals and churches with paintings, and so to afford an opening for the encouragement of native art. Six members were chosen to undertake the task, namely, Reynolds, West, Barry, Cipriani, Dance, and Angelica Kauffman. The Dean and Chapter, and the King highly approved the scheme; but the Archbishop of Canterbury, with the Bishop of London strongly objected to it, as savouring of Popery, and likely therefore to produce popular clamours, and it was in consequence abandoned.

Of the grandeur and immensity of the interior of St. Peter's, two hundred feet longer, and one hundred feet higher than St. Paul's, the latter conveys no idea,[1] and all writers concur in stating, that the effect ultimately produced by it upon the mind is powerful in the extreme.[2] In the first instance its magnitude is not usually appreciated, and the reason ordinarily assigned for this is, tha the figures and accessories being formed of a size propor-

[1] See a print of the comparative proportions of these churches, published by Weale, London.

[2] Woods in his interesting "Letters of an Architect," has instituted a comparative review of the two cathedrals.

tioned to the building, the comparison which we, supposing their size to be known, involuntarily institute between them and the cathedral, in order to judge of its height and length, misleads the mind: Byron, however, says most beautifully, when alluding to St. Peter's, that this occurs—

> 'Not by its fault—but thine: our outward sense
> Is but of gradual grasp—and as it is,
> That what we have of feeling most intense
> Outstrips our faint expression; even so this
> Outshining and o'erwhelming edifice
> Fools our fond gaze, and, greatest of the great,
> Defies at first our nature's littleness;
> Till, growing with its growth, we thus dilate
> Our spirits to the size of that they contemplate.'[1]

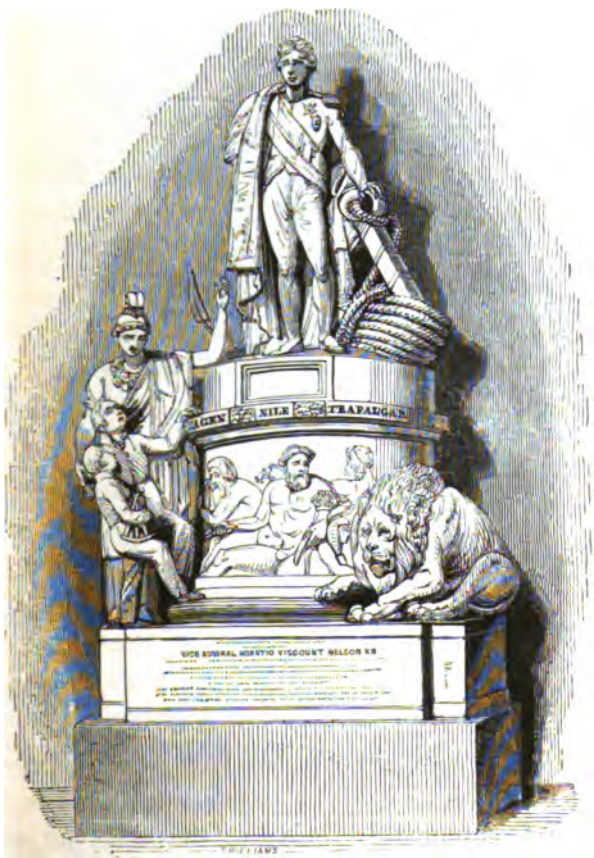
To the introduction of Monuments within St. Paul's Church as a means of decoration, many impediments were offered at first; but in 1791, on an application for leave to erect a statue to the memory of John Howard, a general consent to their introduction, always under the supervision of the council of the Royal Academy, was granted, and many to the memory of distinguished individuals have been consequently erected. In the south transept appear those of Sir Ralph Abercromby, a spirited composition, (by Westmacott)—Lord Collingwood, (Westmacott)—Earl Howe, (Flaxman)—Elliott, Lord Heathfield, (Rossi)—Sir John Moore, (Bacon)—Captain Faulkner, (Rossi)—Captain Rundell Burges, (Banks)—Sir W. Hoste, (Campbell)—Major General Gillespie, (Chantrey) and others.

In the north transept, the principal are those to the memory of Lord Rodney, (Rossi)—Captains Mosse and Riou, (Rossi)—Captain Blagdon Westcott, (Banks)—

[1] Childe Harold. Canto IV. stanza 158.

General Ponsonby, a most graceful composition, (Bailey) —Major General Arthur Gore, and John Byne Skerrett, (Chantrey)—Major General Hay, (Hopper)—Earl St. Vincent, (Bailey)—General Picton, (Gahagan)—Admiral Duncan, an elegant figure, (Westmacott)—and Major-General Dundas, (Bacon).

Under the great arch, which separates the choir from the area of the dome, is a monument commemorative of Lord Nelson, (Flaxman,) of which the following engraving is a representation.



MONUMENT TO LORD VISCOUNT NELSON.

In the same part of the church is another monument to the Marquis Cornwallis, (Rossi,) a representation of which is given below.

MONUMENT TO THE MARQUIS CORNWALLIS.

In the south aile of the nave is a group in honour of Thomas Fanshaw Middleton, the first Protestant Bishop of India, (Lough).

The last monument erected, at the east end of the south aile of the choir, is to the memory of Bishop Heber :

it is a beautiful specimen of art from the chisel of Chantrey, and is represented by the annexed engraving.

MONUMENT TO BISHOP HEBER.

In the alcove formed by the junction of the south aile of the choir with the transept, stands a Statue of John Howard, (Bacon,) placed here in 1795, being the first that was admitted into this edifice; the three other similar situations, occurring at the junctions, are occupied by Statues of Dr. Johnson, (Bacon)—Sir Joshua Reynolds, (Flaxman,)—and Sir William Jones, (Bacon)—all men

of peace, of genius, and of talent; and we may express a hope that the way to distinction by the battle-field is now nearly closed, and that all subsequent public monuments may be in honour of those who have laboured in the cause of truth, humanity, literature, art, and science.

A winding staircase in the square projection at the junction of the south aile of the nave with the transept, conducts to the dome, and from this a series of wooden staircases and ladders lead to the ball and cross, at the summit of the cathedral. These latter means of approach are disposed between the exterior dome and the brick cone, which, as we have said, supports the stone lantern. This cone is pierced at certain intervals in its circumference with circular openings, serving not only to ventilate the timber framing of the outer dome, but to transmit light to the inner dome, from eight openings introduced for the purpose beneath the upper balcony.

To the use of this cone, although universally admitted to be the thought of a master, it has been urged in objection, that a great loss of space is thereby caused, and a diminution of interior effect necessarily produced. In consequence of this and other reasons, when estimating the proportion borne by the interior vertical area of St. Paul's, to the exterior section, as compared with other churches, similar in plan, it appears to considerable disadvantage.

The framing of the outer dome, which is of timber, is truly scientific, but no person can contemplate its fate, if fired by lightning or by carelessness, without a shudder. In buildings of any importance, no combustible materials should be used, when those which are incombustible can be employed, and all must regret the ill-judged parsimony of Wren's employers; or his own want of thought in

this particular, which permitted any other than a stone dome. Relative to the inner cupola, it may farther be said, that to render the thrust more perpendicular than it might otherwise have been, the lower part has around it a course of Portland stones of large size, in which is embedded in lead, an immense iron chain, strongly linked together, and weighing 95cwts. 3qrs. 23lbs.

From the whispering gallery a passage-way, formed over the south aile of the nave beneath the flying-buttresses which strengthen the wall of the clere-story and sustain the roof, leads to the library and model room, situated over the Consistory Court mentioned before, and it may be seen that the greater portion of the upper order of the exterior of the cathedral, serves merely to conceal these buttresses. The library contains, it is said, about seven thousand volumes comprising some few old manuscripts. The floor is of oak, parquetted, or framed together in certain forms, and over the chimney-piece is a portrait of Bishop Compton; the principal things worthy of notice, however, are some ornamented pilasters, presenting, on the face, flowers, &c. carved by Gibbons, which are exquisitely beautiful. Sir Christopher's original model is preserved in the model room.

In the south Tower at the west end which contains the clock, there is a fine geometrical staircase of stone, originally intended, probably, to give speedy access to the library from the exterior of the building, where there is a doorway at the bottom. At present, however, the doorway is entirely disused; nor, in fact, does it appear that it was at any time of much service.

Beneath the whole of the church is a *Crypt*, or subterraneous Vault, which, like the body of the Cathedral, is divided into three avenues by massive pillars and

arches, and, with the exception of the portion beneath the area of the dome, is tolerably well lighted and ventilated by windows opening into the church-yard. The north aile is appropriated to the parishioners of St. Faith, as a place of sepulture, from whom the Dean and Chapter receive a trifling gratuity for each body there interred.

Beneath the semicircular apsis are deposited all that remain of the monuments of the old cathedral. The most perfect amongst them is that for Dr. Donne, who died at the commencement of the seventeenth century. Previous to his death he caused a picture of himself to be painted, in which he was represented in his shroud, and from this painting his monument was sculptured.[1]

Under the south aile of the choir, in one of the recesses for the windows, beneath a plain slab raised about twelve inches from the ground, lies the body of Sir Christopher Wren. Here also repose the remains of Sir Joshua Reynolds, Robert Mylne, (who designed and executed Blackfriars Bridge,) John Opie, James Barry, and some others ; and immediately beneath the centre of the dome, pointed out above by a brass plate let into the pavement, is a sarcophagus, having on it a coronet and a cushion, and placed on a base of masonry, within which is the body of Nelson. This sarcophagus, it appears, once belonged to Cardinal Wolsey, who originally intended it for his own tomb.

We subjoin the following dimensions of the Cathe-

[1] This figure is the workmanship of Nicholas Stone, the eminent statuary, who lived in the reigns of James and Charles I. A memorandum in Stone's pocket-book states that he was paid £120. for it, " of which I took £60. in plate, in part of payment." This monument, says Walpole, is remarkable for its singularity.—" *Gent's Magazine,*" Vol. lxxviii. p. 1074. See Walpole's " Works." Vol. III.

drals of St. Paul and of St. Peter, with a view to assist comparison.

	ST. PETER'S.	ST. PAUL'S.
The entire length of the church and porch	729 feet	500 feet
Breadth within the doors of the porticos	510	240
Exterior diameter of the cupola.....	189	145
Height from the ground without to the top of the cross...	437	340[1]

The entire cost of St. Paul's appears to have been £736,752. 2*s*. 3*d*.[2] exclusive of the stone wall and cast-iron balustrade surrounding the church-yard, which, with the gates, &c. cost £11,202, 6*d*. making together £747,954. 2*s*. 9*d* Within the church-yard, before the west front of the cathedral, there is a statue of Queen Anne, with figures of England, France, Ireland, and America, seated on the pedestal. This group was executed by Bird, and cost £1180. but it has few, if any, beauties.

We conclude our account, with a list of the charges made for admittance to parts of the cathedral. It appears that an admission-fee was first introduced under the name of *stairs-foot money*, by Jennings the Carpenter, in 1707, the proceeds being applied to relieve those men who were injured during the progress of the works. To view the monuments and body of the church, 2*d*. The whispering gallery, the outside galleries, the library, the model room, the geometrical staircase, and the great bell, 1*s*. 6*d*. The clock, 2*d*. The ball and cross, 2*s*, and the crypt, 1*s*, making in the whole, 4*s*. 10*d*. for each person.[3]

[1] "History of St. Paul," *ut supra*, p. 189. "*Londinium Redivivum*," &c. According to the "*Parentalia*," however the difference between the length of the two churches is only 169 feet, instead of 329 feet as shown above. See also Matthews' "Diary of an Invalid."

[2] "History of St. Paul's." p. 180.

[3] The church may be visited in the summer, from 8 in the morning till 8 in evening; and during the winter, from 11 in the morning till 3 in the afternoon. The church service is performed here twice every day, at a quarter

As, however, the contemplation of works of art materially tends to elevate and refine the mind, and to wean it from gross and debasing habits, so that not merely the judgment and capabilities, but the morals also are improved by it, we cannot but wish that St. Paul's, and all our other national monuments were open, without the least impediment to the poorest of our fellow-subjects.

The reader who may be desirous of studying more critically the Architecture of St. Paul's Cathedral, is referred to the following publications.

An Essay on the history of the building,, by Edmund Aikin, Esq. Architect; in Britton's "Fine Arts of the English School," 4to. 1832, with Ground Plans of the Crypt, and the Church; elevation of the west front; section through the cupola, and transepts; and an exterior view from the N. E. by J. Le Keux.

In the first volume of Britton's "Illustrations of the Public Buildings of London," is a Critical and Descriptive Essay, by Joseph Gwilt, Esq. Architect, with Plans, Sections, Elevations, and Views of the Church, some of which display the construction of the cupola.

A very elaborate and beautiful section of the cupola, and transept of the Church, was engraved to a large scale, by E. Rooker, from a Drawing by J. Gwynn, and S. Wale, in 1755.

A geometrical elevation of the north side, with the cupola, and the Bell Tower at the N. W. angle, was engraved and published by C. Gladwin, 1834.

In Ware's "Tracts on Vaults and Bridges," 8vo. 1822, is a scientific Essay on Domes, with a section of the nave and ailes of St. Paul's Cathedral.

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before 10 in the morning, and at a quarter past 3; and prayers are read, &c. in the Morning Chapel, every week-day morning at 7 o'clock in the summer, and 8 in the winter, on all which occasions the Cathedral is open.

In the month of May, annually, a grand Musical Meeting is held here, for the benefit of the Sons of the Clergy; and in June, ordinarily, the Children of the various London Parochial Schools assemble here, in number about 7020.

ST BARTHOLOMEW'S THE GREAT,
West end of Smithfield.

London Published [illegible] 1811 by Jas. Storer & Jno. Greig

ST BARTHOLOMEW'S THE GREAT.
View of the Interior

London. Published by G. Tilt Fleet Street. March 1837

ST. BARTHOLOMEW THE GREAT,

SMITHFIELD.

"And thus 'tis ever; what's within our ken,
Owl-like, we blink at, and direct our search
To farthest Inde in quest of novelties;
Whilst here, at Home, upon our very thresholds,
Ten thousand objects hurtle into view,
Of interest wonderful."

It is a singular, although a well known fact, that on those things which are in our immediate possession, or which are constantly before our eyes, we seldom bestow either admiration or attention, while we may be willing to lavish both time and wealth in endeavouring to obtain others less worthy and less admirable; or should circumstances occur to wrest those things from us—to deprive us of opportunities to which, up to that moment, we have been totally indifferent, they immediately become invested with amazing importance, and, in some instances, no sacrifice appears too great to be made in order to regain them. To the setting sun, with his gorgeous panoply of clouds; the meek and silvery moon—perchance a sister world—or the spangled

garb of night, objects each and all of perfect loveliness and surpassing wonder, man scarcely lifts his eyes and even more seldom still his thoughts; although should it be said that a speck, deforming the face of one, or a wandering comet, which, though scarcely to be seen, was added to the other, might be observed in a distant land, there are many who would undertake the journey, incited, rather than deterred, by any dangers that might be apparent.

We say not this as matter for regret, for from the same principle in the mind of which this is a result, proceeds that power of becoming reconciled—of speedily adapting ourselves to existing circumstances, on which materially depends much human happiness, but as a reflection involuntarily arising from a consideration of the subject before us, namely, the Church of St. Bartholomew the Great,—a most interesting relic of the olden time,—which, although situated in the midst of the city of London, and open to the inspection of all its inhabitants, is comparatively little known and less sought for, even by those who are curious in such matters.

This Church, which stands on the South-Eastern side of Smithfield, formed without a doubt, a part of the ancient priory of St. Bartholomew the Great, which, it is supposed, was founded at the commencement of the 12th Century, by Rahere, or Raherius, who became the first prior of the establishment.[1] At the exact date it seems difficult to arrive; but according to a M.S.[2] which remains to us, written probably soon after the death of Rahere, by a monk who inhabited the building, it appears

[1] Leland says, that Henry I. was the founder, having given the ground on which the priory is built.

[2] Cottonian M.S. Vespasian B. ix. as quoted by Malcolm, "*Londinium Redivivum.*" Vol. I. p. 266. and in "*Vetusta Monumenta,*" Vol. II. p. 1.

to be 1113; but, as the account contradicts itself soon afterwards by saying that it was in the third year of Henry I. which was 1102, and that the ruling pope was Callixtus II. who was not elected before 1119, we are unable to put much reliance on this statement. Dugdale says that it was founded 1123[1] which date is adopted in the *Vetusta Monumenta. Vol.* II. *p.* 1.

For the history of this Rahere and of the priory founded by him, we must have recourse to the M.S. before quoted, which notwithstanding that it contains some portion of fable, bears upon it, with regard to the material points, the impress of truth.

From this document it appears that Rahere was a man who, although of mean origin, possessed in a great degree the faculty of rendering himself useful and pleasing to all persons; so much so, indeed, that he was every-where a welcome guest, even in the palace of the King, where, in the arrangement of mysteries, of plays, and of other courtly entertainments, he seems to have made a prominent figure. Stow[2] speaks of him as the King's minstrel, but the M.S. does not authorize this conclusion:[3] becoming however, disgusted with his manner of living, and repenting him of his sins, Rahere undertook a pilgrimage to Rome. In that

[1] "*Monasticon Anglicanum.*" Continued by Caley, Ellis, and Bandinel.

[2] "A Survey of the Cities of London and Westminster," continued by John Strype. folio 1720. Vol 1. B. iii. p. 235.

[3] "This man when he attayned the flowre of youth, he began to haunte the housholdys of noblemen and the palis of prynces; where, undir everye elbowe of them, he spread ther coshyngs, with iapys and flatteryngs delectably anoynting ther Eevyes, by this mân to drawe to hyme ther frendschippis. And yet he was not côtent with this, but ofte hawnted the Kyng's Palice, and amôge the noysefull presse of that tumultuous courte enforsyd hymself with jolite and carnal suavyte, by the whiche he mighte drawe to hym the hertys of many o-one." Cottonian M. S. *ut supra.*

city he was attacked by sickness and made a vow, that if he recovered his health, he would found a hospital for poor men. Being reinstated and on his return to England to fulfil his promise, St. Bartholomew is said to have appeared to him in a vision, and commanded him, as a farther proof of his gratitude, to build a Church in Smithfield, in his name, offering at the same time to aid him in the undertaking. Rahere immediately promised compliance, and, having reached London, he first obtained the Royal consent, as the spot pointed out was the King's market, and then, "nothynge omythyng of care and diligence, two werkys of pyte began to make; o-one for the vowe that he hadde made, another as to hym by precepte was inioynde."[1]

The spot selected for the site of the Church—although according to the M. S. it had been previously pointed out in a singular manner to Edward the Confessor as proper for a place of Prayer—was a mere marsh, for the most part covered by water; while on that portion which was not so, stood the common gallows.[2] Rahere's power of rendering himself agreeable, it appears, had not left him: for it seems that by assuming the manners of an idiot and consorting with the lower order of persons, he procured so much help, that, notwithstanding the difficulties interposed by the badness of the situation, the Church was speedily finished, to the great astonishment of those who had not watched his proceedings: and having then gathered together a number of pious men, he bound them by certain regulations, established them in buildings which he had erected adjoining the Church, and became their prior.

[1] Of Rahere's other work, the *Hospital* of St. Bartholomew we shall have occasion to speak when treating of the Church of St. Bartholomew the Less.

[2] The Elms in Smithfield continued to be the place of execution for some centuries after the erection of the priory. "*Vetusta Monumenta.*"

The commanding position taken by Rahere and the reputation he had gained, created for him many enemies, who scrupled not to accuse him of hypocrisy, and sought all means to injure him: some even went so far as to conspire his death; but being apprised of the plot, he contrived to elude them, and ultimately obtained the interference of Henry I. in his behalf: the King also granted to the priory, by charter, many immunities and privileges. According to the M. S. referred to, numerous miracles were wrought in the Monastery during the life of Rahere; and even after his death, the blind were restored to their sight, and the sick were made well by a visit to the spot.

Matthew Paris[1] describes a singular fracas which occurred in the priory, about one hundred years after its foundation, between the Archbishop of Canterbury, and the sub-prior and canons of the church. The Archbishop, it appears, in his visitation came to St. Bartholomew's, and was received with all suitable honors; but was told by the sub-prior, that having a learned bishop to whom they submitted, they ought not, in contempt of him, to be visited by any other: this so much enraged the Prelate that he assaulted the sub-prior and struck him on the face: then with many oaths "he rent in pieces the rich cope of the sub-prior and trod it under his feet, and thrust him against a pillar of the chancel with such violence that he had almost killed him:" the canons, seeing this, came to his rescue, and the Archbishop's attendants also coming up, a general conflict ensued, and the city was disturbed by the uproar.

According to Stow it would appear that the churchyard of the priory was resorted to at certain periods by the

[1] *Sub. an.* 1250. quoted by Dugdale, *ut sup.*

youths frequenting the various schools in the metropolis, for the purpose of literary disputations; when certain individuals, after the fashion of the jousts and tourneys, maintained the field against all comers,—using the tongue, however, instead of the lance. He says, "I myself in my youth, have yearly seen (on the eve of St. Bartholomew the Apostle) the scholars of divers grammar-schools repair into the churchyard of St. Bartholomew, the priory in Smithfield, where (upon a bank boarded about under a tree,) some one scholar hath stepped up, and there hath opposed and answered, till he were by some better scholar overcome and put down: and then the overcomer taking the place, did like as the first; and in the end, the best opposers and answerers had rewards; which I observed not; but it made both good school-masters and good scholars (diligently against such times) to prepare themselves for the obtaining of this garland."[1]

Stow and other writers say that Henry II. granted to the prior and canons of St. Batholomew the privilege of holding a *Fair* annually at Batholomew-tide, for three days; namely, on the eve, the fête day of the Saint, and the day after; but according to the *Vetusta Monumenta* it appears that this fair had been established previous to his reign; for a charter from Henry I. conveying certain immunities to the priory, is referred to, wherein "free peace is granted" by that monarch to all persons frequenting the fair of St. Bartholomew. To this mart originally resorted clothiers and drapers, not merely of England, but

[1] Stow's "Survey by Strype." B. i. p. 124. "This priory of St. Bartholomew being surrendered to Henry VIII. those disputations of scholars surceased, and were again, (only for a year or twain) in the reign of Edward VI. revived in the cloister of Christ's Hospital; where the best scholars were rewarded with bows and arrows of Silver."

of all countries, who there exposed their goods for sale. The stalls or booths were within the walls of the priory church-yard, the gates of which were locked each night, and a watch was set in order to protect the various wares. It is hardly necessary to remind the reader that the street on the north side of the Church is still called *Cloth Fair*.

During the continuance of the fair a "Court of Pie-powder" was held, to do justice expeditiously among the numerous persons who resorted thereto. The name is supposed by some to have been derived from *pied* and *poudre*, (having reference to the dusty feet of the suitors) and by another from *pied puldreaux*, a pedlar, in old French, and therefore expressing the court of such as resort to fairs. The same court is still continued, and the fair is likewise held every year, for three days: to the annoyance of all the respectable inhabitants of that part of London, and to the disgrace of our civil and legislative authorities.[1]

In the year 1540, when the various religious establishments in England were broken up by command of King Henry VIII. the priory of St. Bartholomew was surrendered to the King: at which time, according to Dugdale, *(ut sup.)* its annual revenue amounted to £773. 0. 1½ and the net income was £693. 0. 10¼.

In 1544, the king, in consideration of receiving the sum of £1064. 11s. 3d. granted the messuage and mansion house of the dissolved priory to Richard Rich, together with various buildings appertaining to the same: and as

[1] In the year 1041, a curious tract, now very rare, was printed for Richard Harper, at the *Bible and harp* in Smithfield, entitled, "Bartholomew Faire; or varieties of fancies, where you may find a faire of wares, and all to please your mind, with the several enormityes and misdemeanours, which are there seen and heard"—Brayley's "*Londiniana*." Vol. II. p. 292: where this tract is reprinted, and constitutes a most singular picture of the time, and the peculiarities of the fair.

" the parish chapel " of St. Bartholomew the Great, which was within the church of the monastery, had been pulled down, and the materials, with others, the proceeds of a like spoliation, sold for his use,—one and not perhaps the slightest motive for the course pursued by Henry,—he farther granted " to the said Richard Rich, knight, and to the present and future inhabitants within the great close, that part of the said church of the late said monastery or priory, which remains raised and built, to be a parish church for ever, for the use of the said inhabitants; and to be called " The parish church of St. Bartholomew the Apostle, the Great, in West Smithfield, in the suburbs of London, distinct and separate from other parishes; " and that all the void ground, 87 feet in length, and 60 feet in breadth, next adjoining to the west side of the church, shall be taken for a church-yard," &c. [1]

During the reign of Queen Mary, when the Roman Catholic religion was again for a short time dominant in England, the queen placed here a convent of black or preaching friars, who began to rebuild the nave of the church, which had been pulled down; but when Elizabeth ascended the throne, they were dispossessed of the estate, and a second grant of it was made to the same Sir Richard Rich, by the title of Richard, Lord Rich, and to his heirs, afterwards Earls of Warwick and Holland.[2]

Among the various possessions of the priory of St. Bartholomew, was the manor of Canonbury at Islington; (or *Isendone* as it is termed in the Doomsday survey,) which, it is believed, was presented thereto by Sir Ralph de Berners, in the reign of Edward III. Canonbury was

[1] *Londinium Redivivum*, Vol. I. p. 287.

[2] A descendant was in 1776 created Baron of Kensington; and in the possession of this family we believe the estate still remains.

chosen as a country residence for the prior of the *Canons* of St. Bartholomew, and a mansion was built there by them: on which occasion it has been supposed, it first took the name of *Canons-bury; bury* being synonymous with *bower* or *burgh*, a dwelling.[1] It continued in their occupancy until the dissolution of monasteries by Henry VIII. when, devolving to the king, it was bestowed on Lord Cromwell; but it soon afterwards reverted to the crown.

Of the more ancient portions of the mansion none remain: the existing brick tower was built either by Bolton, the last prior but one, or shortly after his time, as his rebus or device,—a *bolt*, or arrow for the cross-bow, and a *tun*,—appears several times on that, as well as on those portions of the park walls which remain.[2] In later times this tower was the residence of several literary men; Chambers, the author of the "Cyclopædia" died there, and Dr. Goldsmith, it is said, lodged in it while writing some of his works.[3] A silly notion at one time prevailed that there was formerly a subterranean communication between Canonbury House, and the priory of St. Bartholomew. Similar vulgar and absurd stories are current at most of the large monasteries:—as Malmsbury, Netley, Glastonbury, &c.

The present Church of St. Bartholomew the Great, formed once the choir of the building erected by Rahere. It is in the Norman style, and resembles in parts, the earlier portions of Winchester Cathedral, and other churches of the same date. It consists of a centre open

[1] "Select Views of London and its Environs," Vol. I. London, 1804.

[2] "William Bolton built anew the manor-house of Canonbury at Islington." Strype's "Stow," Vol. I.

[3] "Select Views," *ut supra*. See also Prior's "Life &c of O. Goldsmith." 2 Vols. 8vo. 1836.

space, with the ailes, which are separated from the choir by solid pillars, and square piers indifferently, from which spring five semicircular arches on each side. These are adorned next the choir, by a billet moulding; which—and this seems somewhat peculiar,—does not cease with the arch, but is in some places continued horizontally over the cap of the column, until it meets the next arch. The triforium, or arcade above, presents a series of similar arches, having the piers, from which they spring, over the lower columns; and the openings thus formed, are each again divided, into four compartments, by small Norman columns and arches. These for a long time were bricked up and in some cases entirely obliterated; but during the last year, when the church was generally repaired under the direction of Mr. John Blyth, the openings were restored. One of the large openings on the south side is now occupied by a bay, or oriel; which was probably added by Bolton, before mentioned, as his rebus is sculptured on it, and we know that he not only thoroughly repaired the church, but made many alterations and additions to it. This oriel forms a sort of seat, and communicated with the priory on the south side, so that the prior was able to assist at the service, and overlook his canons.[1] In the centre panel below the glazed portion, his device occurs as at Canonbury.[2] Bolton was prior, from 1506 till 1532.[3]

[1] "*Vetusta Monumenta*," *ut supra*. There are galleries, or seats of a similar character, in the naves of Malmsbury Abbey Church, and that of the Cathedral of Exeter.

[2] Ben Jonson in one of his plays speaks,

"Of Prior Bolton, with his bolt and ton."

Various examples of this practice, which was common with ecclesiastics, may be seen about Bishop Islip's chapel, in Westminster Abbey Church and in other Churches.

[3] "*Monasticon Anglicanum*," *ut supra*.

There is a clere-story above the triforium, in which are pointed-headed windows, each within a recess, in date evidently posterior to the lower part of the building; and the piers which divide them being perforated longitudinally, a passage-way or gallery is obtained the whole length of the building. The roof is of timber divided into compartments by a tie-beam and king-post, which occur at certain intervals; and the brackets which support these, terminate in corbels resting on angels' heads, the work, as it would seem, of some modern *beautifier*. Besides the choir of the old church there remains a portion of the transepts and of the nave at their junction with it, over which rose a tower. At the commencement of each transept a large arch, spanning its whole width, springs from the capitals of slender clustered columns, and at the end of the nave and commencement of the choir, other arches, (the width of the church) spring from corbels sculptured to represent the capitals of similar columns. The four arches are surrounded by zigzag ornaments. Of these arches, those at the intersection of the transepts are pointed, and have been referred to as among the various instances of the *incidental* use made of the pointed arch in early buildings, before it became a component part of a system, at least in England, "The cause for this" says an antiquary, "is evident; for those sides of the tower being much narrower than the east and west divisions, which are formed of semicircular arches, it became necessary to carry the arches of the former to a point, in order to suit the oblong plan of the intersection, and, at the same time, make the upper mouldings and lines range with the corresponding members of the circular arches."[1]

[1] "Chronological History of Christian Architecture in England." By J. Britton, F. S. A. &c.

In each of the spandrels formed by these arches, there is a small lozenge-shaped panel, containing ornaments which bear a striking resemblance to the Grecian honeysuckle, and deserve notice for their singularity. The small portion of the nave which remains is now used as the organ-loft, and to the south of it, over that which was once a part of the aile of the nave, has been built a comparatively modern brick tower having on it the date of 1628.

The nave of the church in its original state extended, it is supposed, as far as the front of the houses in Smithfield, where even now a stone archway remains, as shewn in our view of the exterior, which probably formed the entrance to the south aile. It has around it a dog-tooth ornament. Vestiges of the ancient foundations are to be found in the churchyard, (which is situated between Smithfield and the present Church,) within a few feet of the surface.

In the small part of the south transept which remains, a vestry-room has been formed, and the remainder of the site formerly occupied by it, is now used as an additional burial ground, around which may be seen the ruins of some portion of the old priory.

According to the late Mr. Carter, who described the church in 1809,[1] a magnificent chapel stood on the east side of this transept, a portion of the principal entrance to which may now be seen in the small burial ground.

The eastern end of the church presented until very lately a painted altar-piece in the classic style, which, although tolerably well executed, looked, it need hardly be said, sadly out of place: this however has been removed, and a range of columns with enriched capitals, bearing small

[1] "Gentleman's Magazine." Vol. LXXIX. p. 226.

semicircular arches, has been introduced, to the improvement of the general effect.

When the painting was taken down, the stone wall behind it, which is of a date posterior to the original priory, and may perhaps be ascribed to Bolton, was seen to be painted in water colour, of a bright red, spotted with black stars.[1]

Above the altar-piece occurs a brick wall of even later date than that behind the altar, having in it two semicircular headed windows, which, although somewhat improved during the late alterations, still present a mean appearance.

Behind the stone wall already spoken of, which from the choir may be conceived to be the termination of the church, extends a chamber, traditionally termed "purgatory"; which originally formed the chancel of the church, as is evident on inspection; and again beyond this there is an aile connecting that on the north and south sides of the choir. The annexed engraving represents the appearance of the aile, which is seen to be in the simplest Norman style. This end of the church appears to have been originally semicircular in its plan. The chamber formed by the interposition of the stone wall between the choir and the east aile contained, until lately, several thousand bones.

[1] The practice of painting on the walls of a building may be traced to an early date in England; Henry III, kept several painters in his service. One chamber in the palace of Winchester was *painted green with gold stars*; and even after the invention of tapestry, painting was sometimes used as a substitute for it. Shakspeare makes Falstaff say, (2nd part Henry IV. s. I.) "A pretty slight drollery, or the story of the prodigal, or the German hunting in *water work*, is worth a thousand of these bed-hangings, and these fly-bitten tapestries." *See Hunt's "Exemplars of Tudor Architecture;"* also "History of the ancient palace of Westminster," by Brayley and Britton.

At the east end of the south aile is the old vestry; a small chamber of the same character as the ailes, which probably formed a part of the original building.

The pulpit formerly stood against one of the pillars on the north side of the church: this however has been removed, and two modern pulpits now occupy the body of the church. Among the monuments within the church,—and there are many,—the principal is one to the memory of RAHERE the founder; which is an elegant specimen of the pointed style of architecture, and presents the effigy of the prior recumbent beneath a canopy, with an angel kneeling at his feet, and monks praying by his side. It

is situated on the northern side of the church, next the altar, and is inscribed,

Hic jacet Raherus,
Primus Canonicus, et primus Prior hujus Ecclesiæ.[1]

The date of this monument is unknown; but, from the style of its architecture, it may be inferred, that it was not erected until a long time after the death of the founder.

On the opposite side of the church is a monument to the memory of *Sir Walter Mildmay*, which is of the Elizabethan period, displaying a mixture of the classic forms, then becoming known, with the style which had been in general use: it is adorned with numerous shields, and bears the following inscription;—

"Mors nobis lucrum,
Hic jacent Gualterus Mildmay, miles, et uxor ejus. Ipse obiit ultimo die, Maii, 1589. Ipsa 16 die Martii, 1576. Reliquierunt duos filios, et tres filias. Fundavit Collegium Emanuelis Cantabrigiæ. Moritur Cancellarius et Sub. Thesaurarius Scaccarii et Regiæ Majestati a Consili is."

In 1830, the interior of the church was damaged by fire, and but for timely exertion, might have been destroyed: on this occasion, a portion of the vaulting over the south aile fell, and was seen to be composed of rubble work.

Of the existing remains of the priory other than the church, we can only speak very succinctly. From a plan of the priory made by the late Mr. Carter in 1791, and now in the possession of Mr. Britton, it appears that a cloister enclosing a plot of ground, nearly square, extended about one hundred feet from the south side of the Church, and of this the greater part of that which formed the eastern side

[1] A view of this is engraved in the "*Vetusta Monumenta*," from a drawing by J. Carter. This monument is said "to have been repaired in the time of Henry VIII."

still exists,—sufficient indeed, when viewed in conjunction with many other inferior remnants, the crypt under the dormitory, &c. discoverable amongst the contiguous buildings, to enable us to judge somewhat of the original extent of the establishment.[1] This cloister is in the occupation of Mr. Wheeler a livery-stable keeper; the vaulting is formed of chalk and rubble stones, united by mortar with stone groins, which spring from clustered columns on either side, and have carved bosses at the intersections. The groining is simple and good; and we cannot help regretting the present degraded and dilapidated state in which the cloister remains, or avoid expressing a hope that some measures may speedily be adopted to prevent any farther injury, and preserve that which time seems to have respected. It is evidently of later date than the church itself, with which it communicates by a door at the north end. The length of it according to Malcolm is 95 feet, and the width 15 feet.

[1] The refectory was on the south side of the Church, at a short distance from the end of the transept, and communicated with the cloisters. The great close is now occupied by modern buildings; but the site still bears the name. In the lesser close, at the east end of the church, were the prior's stables and kitchen offices.

ST SEPULCHRE'S CHURCH.

Entrance in Skinner Street.

London. Published by C. Tilt. Fleet Street April 1st 1837.

ST. SEPULCHRE'S CHURCH,[1]

SKINNER STREET.

"Out upon time! who for ever will leave
But enough of the past for the future to grieve
O'er that which hath been, and o'er that which must be.
What we have seen, our sons shall see;
Remnants of things that have passed away,
Fragments of stone, rear'd by creatures of clay!"

BYRON.

AT the eastern end of a slight acclivity formerly called Snow Hill, rising from the river Fleet, and between Smithfield and the Old Bailey, adjacent to Newgate, is the modern Church of St. Sepulchre; the tower of which is memorable in the annals of crime, and the sanguinary laws of England, as containing the bell which frequently summoned malefactors from the condemned cells of Newgate, to the expiatory gallows. The genuine materials for the early history of this church, are, unfortunately, extremely scant and meagre; in fact even of the date

[1] Anciently called "St. Sepulchre's in the Bailey," or, "by Chamberlain Gate," now New-gate. Maitland's "History and Survey of London." Vol. II. p. 1178.

of its original foundation there does not appear to be any record. From the circumstance, however, that it was dedicated in commemoration of the Holy Sepulchre, at Jerusalem, we may, perhaps, assign it to the commencement of the 12th century, when, as we know, thousands of persons were eagerly and quixotically adventuring their lives in a far country for the recovery of our Saviour's tomb from the infidels, and all who remained at home were emulative to evince the greatest respect and attachment to the sacred cause.

The earliest authentic notice of the church is dated, according to Maitland, A. D. 1178, when it was given to the prior and canons of St. Bartholomew's priory in Smithfield, by Roger, Bishop of Sarum. With them the right of advowson continued until the dissolution of monasteries by king Henry VIII. from which epoch it remained in the possession of the crown until 1610. In that year, however, James I. granted "the rectory and its appurtenances, with the advowson of the vicarage," to Francis Phillips and others; after which the rectory was purchased by the parishioners to be held in fee-farm of the crown, and the advowson was obtained by the President and Fellows of St. John the Baptist's College at Oxford, in whom the patronage still continues.[1] The gift is vested in the senior Fellow of the College.

About the middle of the fifteenth century, the church was rebuilt,[2] when one of the Popham family, who was Chancellor of Normandy, and Treasurer of the king's household, became a munificent patron, and, according

[1] Maitland's "History &c." *ut supra.*

[2] Stow's "Survey of London" by Strype, fol. ed. 1720. Vol. I. Book iii. p. 241.

to Stow, erected a handsome chapel "on the south[1] side" of the choir, and the very interesting and beautiful porch at the south-west corner of the building; the last of which still remains.

If we may judge from the various sums of money left by individuals for the support of certain fraternities founded in the church,—namely, those of St. Katherine,[2] St. Michael, St. Anne, and our Lady,—and by others for the maintenance of Chantry-priests,[3] to celebrate masses at stated times for the good of their souls, (the Roman Catholic religion being dominant in England,) the church seems to have been held in good repute from its earliest date.

[1] *Query. North* instead of South? on which side, as mentioned hereafter, there is still a building, which was, perhaps, originally a chapel.

[2] Stow records a certificate relative to the foundation of this brotherhood, in the church, dated the twelfth of Richard II. It originated in the devotion of some poor persons of the parish, and was in honour of the conception of St. Mary. They met in the church on the day of the conception, and there had the mass of the day, and offered to the same, and provided a certain chaplain daily to celebrate divine service, and to set up wax lights before the image belonging to the fraternity, on all festival days, &c. "Survey" *ut supra.*

[3] Chantry, or Chauntry, is an apartment in, or an appendage to, a cathedral or other church, and is considered as a sepulchral chapel, founded and endowed by a person of property of the Roman Catholic religion, for a chantry priest or priests to offer up masses by chaunting or singing, to release the soul of the deceased from the pains of purgatory. The body of such founder was usually entombed near the altar, within the chantry; for the preservation of which, together with its adjuncts, he bequeathed a sufficiency of lands.

Chantries had their origin in the prohibition of private masses, by the bishops and abbots, at the high altars of cathedral and abbatial churches, as incompatible with the dignity of their respective solemnities.

The stipends of the chantry-priests were varied, in proportion to the piety and property of the founder, from 40 marks for 2000 masses, to 4d. for a single mass; and chantry-priests were not allowed to receive more than seven marks per annum, or three marks with their board; but they contrived to increase it by performing other duties than those of their founders.—*Britton's "Dictionary of the Architecture and Archæology of the Middle Ages."*

By the great fire, which devastated London in 1666, St. Sepulchre's church was almost destroyed, and in the year 1670, a general reparation was commenced, under the direction of Sir Christopher Wren; when nothing, but the walls of the old building—and not these entirely,—was suffered to remain.[1]

The tower retained its original aspect, and the body of the church, after its restoration, presented a series of windows between buttresses, with pointed heads filled with tracery, crowned by a string course and battlements. In this form it remained until the year 1790; when, it appears, the whole fabric was found to be in a state of great decay, and it was resolved to repair it throughout. Accordingly, the walls of the church were cased with Portland stone, and all the windows were taken out and replaced by others with plain semicircular-heads, as now seen; certainly agreeing but badly with the tower and porch of the building, but in accordance with the then prevailing spirit of economy. The battlements, too, were taken down, and a plain stone parapet was substituted; so that at this time, with the exception of the roof, which was waggon-headed, and presented on the outside a very unsightly swell, visible above the parapet, the church assumed its present appearance. About two years since, the upper part of the building having become much dilapidated, it was determined by the vestry, after a long deliberation, and some schism, that an entirely new roof should be erected, and under the direction of Mr. Clark, to whom the matter was entrusted, the whole of the old covering was removed, and the present roof, of a perfectly different construction, was put up. The plan of the building being extremely

[1] Maitland, *ut sup.*

irregular, and the walls much out of upright, the task was somewhat difficult, but it seems, so far at least as construction is concerned, to have been executed with ability.

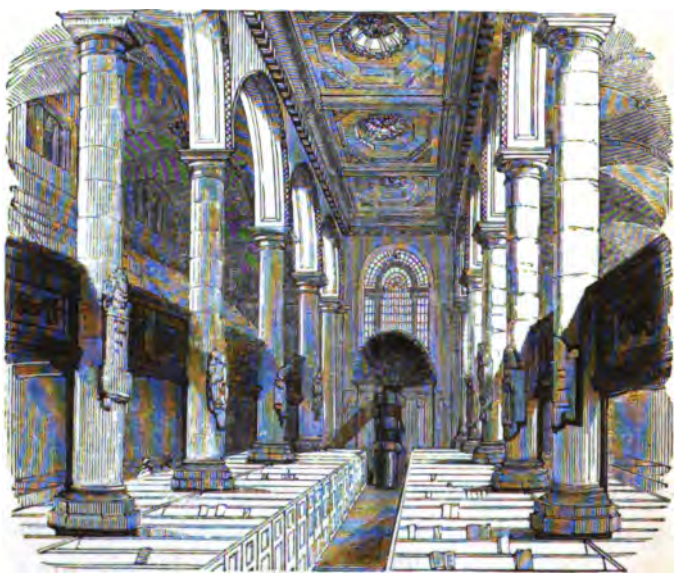
The principal entrance to the church is by a very beautiful porch, which projects from the south side of the tower, at the western end of the building, almost like a transept. The details of this interesting specimen of ancient skill, are so clearly represented in the accompanying engraving as to render description needless. The groining of the ceiling takes a form almost unique; the ribs are formed in very bold relief, and the bosses at the intersections are carved to represent angels' heads, shields, roses, &c. in great variety. The small door-way on the east side, leads to a portion of the vaulting which remains.

From the north end of the porch and beneath the tower, a passage extends to the burial-ground on the north side of the church, and from the east side of this passage-way, doors open into a spacious lobby, or ambulatory, formed beneath the organ-loft. On the west side of it, are apartments appropriated to the vestry clerk.

The interior of the church is divided by two ranges of tuscan columns, (the bases of which stand on octagon plinths of the height of the pewing,) into three ailes of unequal width, the centre being the widest, and that to the south the narrowest. The columns on either side are connected by semicircular arches, (with enriched archivolts and soffits,) which spring directly from their capitals, without the interposition of an entablature, and support a large dentil cornice extending round the church.[1] The

[1] To prevent the necessity for erecting scaffolds to repair the church, a simple frame-work of timber has been constructed, which extends over the

ceiling of the middle aile is slightly coved, springing from behind the cornice, and is divided into seven compartments by horizontal bands. Each of these, excepting the centre one, is formed by enriched sinkings into an octagon panel, within which is a skylight of the same shape, having in the centre of it an ornamental flower. The middle compartment is formed into a small dome, panelled and enriched, with a circular light at the summit, and an enriched flower similar to the others within it.[1]



centre aile, and is supported on either side by this cornice, along which it may be drawn to any required situation. When not in use it remains over the organ.

[1] From this description, aided by the annexed engraving, it will readily be seen that the general appearance of the ceiling is ornamental.

The adaptation of style and forms to express the purpose for which a

The ailes have groined ceilings, ornamented at the angles with doves, &c. and beneath every division of the groining are small windows to light the galleries.

When about to construct the new roof, it was found that the columns on the south side of the church were considerably out of an upright line (the sinking of the side wall having drawn them over,) and fears were entertained that it would be necessary to take them down, by which a considerable increase of expense would have been entailed: the architect, however, with great ingenuity, contrived by sawing each of them half way through at the base, and by either introducing or removing a wedge-shaped piece, as the case might be, to force them into their proper position.

Over each of the ailes, there is a gallery very clumsily introduced, which dates from the time when the church was rebuilt by Wren, and extends the whole length, excepting at the chancel. The front of this gallery, which is of oak, is carved into scrolls, branches, &c. and in the centre panel, on either side, are the initials C. R. encircled with carvings of laurel, which have, however, but little merit.

The east end of the church presents three semi-circular-headed windows, the centre one of which was enlarged during the late repairs, and is partly glazed with stained glass. The wall at this end of the building deviates considerably, not merely from a right angle with the side walls,

building is intended, and to induce ideas in unison with that purpose, should always be one of the chief considerations with an architect. A building in all its parts should ever appear to be what it *is*, and therefore (without hinting at the fact too that the tuscan order admits of *no* ornaments,) although the upper portion of this church *per se* may be deemed elegant, it can hardly be expected that it will obtain praise from the judicious critic.

Oh may his soul in sweet *Elysium* sleep,
Until the Keeper, that all souls doth keep,
Return to Judgment: and that after thence
With angels he may have his recompence!"[1]

Here also was interred the body of Dr. Bell, grandfather of the originator of a system of education which bears his name.

On the north side of the church, together with a vestry, robing-room, &c. there is a large apartment known as "St. Stephen's Chapel," and now used for the purposes of a Sunday-school; here also stands the font. This building, which evidently formed a somewhat important portion of the original church, and was probably appropriated to the votaries of the saint whose name it bears, was open to the church until 1817, when it was separated by a glazed partition.[2]

Among many other charitable bequests to the parish of St. Sepulchre, (of which lists are appended in the church) that of Mr. Robert Dowe, in 1605, may be mentioned for its singularity. This individual left £50. to the parish, on condition that a person should go to Newgate in the still of the night before every execution-

[1] Captain John Smith was born at Willoughby, in the county of Lincoln, and flourished in the reigns of Elizabeth and James I. During the war in Hungary, when he overcame three Turks in single combat, as recorded in the epitaph, Sigismond, Duke of Transylvania, gave him his picture set in gold, and a pension of three hundred ducats. Smith afterwards went to America, where he was taken prisoner by the Indians, but contrived ultimately to escape from them. He had subsequently a considerable share in reducing New England. He published a Map of Virginia, 1612. "New England's Tryals," 4to. 1620. "A History of Virginia, New England, and the Summer Isles," 1624; and "Travels in Europe, &c." in 1630. See "Fuller's Worthies," and "Description of London," by Nightingale, Vol. III. p. 608. This epitaph no longer remains in the church.

[2] This appartment is possibly on the site of the chapel built by one of the Popham family, and before mentioned.

day, and standing as near as possible to the cells of the condemned, should with a hand-bell (which he also left) give twelve solemn tolls with double strokes, and then, after a proper pause, deliver a solemn exhortation. He likewise ordered that the great bell of the church should toll on the morning, and that, as the criminals passed the wall, the bellman or sexton should look over it and say, "All good people pray heartily unto God for these poor sinners, who are now going to their death"; for which and other services, he who says it is to receive £1. 6s. 8d.[1] The place of execution being changed, a part of this ceremony has been long discontinued, and the Christian-like and politic spirit of mercy by which our criminal code is now tempered, will probably before long render the gift a free one.

In 1749, Mr. Drinkwater left to the parish £500. to be lent to industrious young tradesmen, by £25. each, for four years without interest.

The length of the church, exclusive of the ambulatory, is said to be 126 feet; the breadth 68 feet, and the height of the tower 140 feet.[2]

Of the exterior of St. Sepulchre's Church we present an engraving which renders any description of its appearance unnecessary. The venerable tower with its four tall pinnacles ("one of the most ancient in the outline in the circuit of London,"[3]) forms, as may be seen, the principal and most pleasing feature, and forces one to regret the transfiguration which the body of the Church and the exterior of the porch underwent, when the building was repaired by Sir C. Wren.

[1] Maitland's "History, &c." *ut sup.*

[2] Clarke's "London Churches, &c."

[3] *Londinium Redivivum*, Vol. III. p. 579.

Respecting the date of the tower nothing can be said with certainty; for although it seems likely that it was erected when the church was re-edified in the reign of Henry VI. about the middle of the fifteenth century, (at which time, as we have said, one of the Popham family built the porch) it is not impossible that it may have formed a part of the original building. A small winding staircase in the south-west angle leads into the belfry (where may be seen a portion of one of the old windows of the tower) and from thence a similar staircase in an opposite angle, conducts to the summit.

The vanes and pinnacles are more modern than the tower, although these were there long before the "Fire," as we see by the following item of expense recorded by Strype. "Anno 1630, the charge of *taking down* and new building of one of the great pinnacles of the steeple appeared, by the accounts and bills examined, to be £139. 19s. 4d." [1]

For a long period the church was surrounded by low mean buildings, by which its general appearance was hidden; but these having been cleared away and the neighbourhood made considerably more open, St. Sepulchre's now forms a somewhat pleasing object, notwithstanding that the tower and a part of the porch are so entirely dissimilar in style to the remainder of the building. The tower, it is said, was for a long time covered with a composition; but this having decayed it was taken off, and the dilapidated walls were repaired with flints.

At one time, according to Maitland, the wall of the church-yard extended so far into the street on the south

[1] Stow's "Survey," *ut sup.* B. iii. p. 241. The remaining three were rebuilt 1632 and 3, when "three vanes" were set up, answerable to the former vane on the other pinnacle.

side of the church as to render the passage-way dangerously narrow, and consequently, in 1760, the church-yard was levelled and thrown open to the public. This, however, led to much inconvenience, and in the year 1802 the present enclosure was erected.

The immediate neighbourhood of St. Sepulchre's Church is so rich in interesting memorials of by-gone times, so rife with evidences of the alterations which have occurred in "London's fair city," that it would be inexcusable to omit a brief allusion to it.

SMITHFIELD[1] besides being appropriated as a market, and as the scene for the numerous burnings "for conscience' sake" by which, during the reigns of Kings Henry VIII. Edward VI. and Queens Mary and Elizabeth, both Roman Catholics and Protestants displayed their intolerance and cruelty, was long the arena in which gallant knights enjoyed the courtly pastime of joust and *tourney*, and fair and virtuous ladies smiled approval of their noble deeds. Stow, who gives a long list of the entertainments of this sort which took place in Smithfield, says, on the authority of *Froissart* and other Chroniclers, that in 1357, the Kings of England France and Scotland were there present at a splendid jousting; and again, that in 1384, Dame Alice Pierce, the mistress of King Edward III. styled by him in his dotage, the *Lady of the Sun*, "rode from the Tower of London, through Cheap, accompanied by many lords and

[1] Signifying a smooth plain. Smith being supposed to be a corruption of the Saxon word *smeth*—smooth. Fitzstephens, in his "Description of the City of London," (written about the year 1174) calls it "a certain *plain* field, both in reality and name, situated without one of the city gates; even in the very suburbs," (as translated by Dr. Pegge.) A description which also serves to give us an idea of the size of London at that time. Smithfield, in addition to its other offices, is celebrated as the place where Bartholomew fair is kept.

ladies, every lady leading a lord by his horse bridle, 'till they came into West Smithfield, and then began a great joust which endured seven days after." [1] A remnant of these times still exists in the name of the street at the east end of St. Sepulchre's Church, namely, Gilt-spur Street, which has evident relation to the passing of the knights and others into Smithfield, to which it leads. Among the numerous victims who suffered death at the stake in Smithfield, during the protracted struggle for domination between the Roman church and the reformed religion, was John Rogers, at one time Vicar of St. Sepulchre's Church.[2] It is stated that when the Bishops had resolved to put to death one Joan Bocher, a friend came to Rogers and earnestly desired him to use his interest that the poor woman's life might be spared, and other means used to prevent the spread of her opinions. Rogers, however, contending that she ought to be executed, his friend then begged him to choose some other kind of death which should be more agreeable to the gentleness and mercy prescribed in the gospel. Rogers replied, that burning alive was not a cruel death, but easy enough; and his friend hearing these words, expressive of so little regard for the sufferings of a fellow-creature, answered him with great vehemence, at the same time striking Rogers' hand, "well, it may perhaps so happen that you yourselves shall have your hands full of this mild burning." It is a singular fact that Rogers was the first person executed at the stake during the reign of Queen Mary. [3]

[1] "Survey," *ut supra*. Book iii. p. 239.

[2] There is no record of Rogers among the papers belonging to the church; the fact, however, that at the fire of 1666, nearly all the registers and archives were destroyed, may account for this.

[3] "Description of London," by Nightingale, Vol. III. p. 491.

Nearly opposite Giltspur-street Compter, and adjoining Cock Lane, (rendered in some degree famous by the *ghost* imposture of 1762) is the spot once called Pye-Corner, near which terminated the devastating Fire of London in 1666. At No. 12, Green Arbour Court,[1] the justly renowned Goldsmith, wrote "The Traveller," and others of his inimitable works:[2] and A. D. 1551, Camden, the learned historian and antiquary, was born in the Old Bailey.[3]

On Snow Hill stood a conduit, which is described as a building with four equal sides, ornamented with Corinthian columns and pediment, surmounted by a pyramid, on which was a lamb—a rebus on the name of Lamb, from whose conduit in Red Lion Street, the water came.[4]

Very near to St. Sepulchre's Church stood the entrance to the City, called New-Gate, which, it has been supposed, from the remains of the old Roman road (or Watling Street) discovered when digging for the foundations of Holborn Bridge after the Fire of London, was on the site of one of the four original gates built over the Roman way.[5] The city was anciently surrounded by a stone wall, (which was erected as a defence against the Scots and Picts) and in this there were various posterns or gateways

[1] "There is reason to believe that this spot was the site of a strong fort, or outwork, in front of the city; in Sea-coal Lane, at the bottom of Break-neck Stairs, which lead out of Green-arbour-court towards Fleet Market, are considerable remains of massive stone walls." Brayley's "*Londiniana*," Vol. II. p. 227.

[2] See "Prior's life of Goldsmith."

[3] He died Nov. 9, 1623, and was buried in Westminster Abbey Church.

[4] Whence "*Lamb's-conduit Street.*" This conduit ran with wine on the anniversary of the coronation of George I. 1727. In the following year an order was issued for the destruction of all the City conduits, with a view, as it was supposed, to force the public to have the water from the New River, &c. laid on to their houses." Malcolm's "*Londinium Redivivum*," Vol. III. p. 599.

[5] Maitland's "History," Vol. I. p. 26.

—Aldgate; Bishopsgate; Ludgate and others. Newgate, according to Stow, was first erected about the reign of Henry I. in consequence of the alteration made necessary in the roads through the city, when the ground around St. Paul's Cathedral was enclosed. This gate, which from the earliest times was used as a prison, was destroyed in the general conflagration of 1666. It was afterwards rebuilt in a much more substantial manner, but was entirely swept away in the year 1777; the memory of it is still preserved by the present prison which bears its name.[1]

Years roll on; generations are born and pass away like a mist; customs become general and are obsolete; nay, the whole economy of society may alter; before a few stones and bricks, heaped together by poor proud man, shew symptoms of decay! How many, and how mighty, are the changes which have occurred in the appearance of the city and the manners of the world, even since the venerable tower of St. Sepulchre's Church first reared itself above the neighbouring houses!

[1] The modern Newgate, built from the designs of — Dance Esq. before it was completed, was fired by the mob during the riots caused by Lord George Gordon, in June 1780. and reduced to a mere shell.

Drawn by R.W. Billings

Engraved by [illegible]

ST PETER'S CHURCH,

ST PETER'S CHURCH,
In the Tower.

London, Published by J. & J. Le Keux, 3 Ma[illegible]

CHURCH OF ST. PETER,

AD VINCULA.

IN THE TOWER OF LONDON.

" There is an eloquence in Memory because it is the nurse of Hope. There is a sanctity in the past, but only because of the chronicles it retains—chronicles of the progress of mankind—stepping stones in civilization, in liberty, and in knowledge."

E. L. Bulwer.

How vast and portentous are the effects which have resulted to the civilized world from the establishment of Christianity, and from the after-invention of the printing press! By the precepts of the former, the wilder passions of human nature were gradually softened down, and mankind was first disposed to cultivate and find delight in the exercise of the mind; while through the all-powerful means of the latter, the acquirement of knowledge was rendered easy, and information has been placed within the reach of every enquirer.

The history of various nations, even up to a period long after the occurrence of these events, presents a relation of hardly aught, save crime and bloodshed—the strife of neighbouring states, possessing every facility mutually to benefit

each other; the deposition or murder of kings; wholesale slaughter of subjects; family feuds, and undying individual hate. War was the occupation, and the practice of its arts and the celebration of its glories, the pastime, of past ages; and no means, while this state of things lasted, could have been used, with any chance of success, to improve the condition of the people; for the tumultuous state of society would have effectually prevented their developement. To be able to read, implied that a certain portion of time, which should have been devoted to the noble practice of arms, had been *wasted;* and therefore he who had acquired that power was, at that period, treated with contempt. Every thing, during the prevalence of these feelings, was in consequence, rude and barbarous; and even in the residences of those who played a prominent part in the world's game (where, at all events, comfort, if not elegance, might otherwise have been studied) it followed, as a matter of course, that strength, and power to resist attack from without, were the paramount, if not only, objects of consideration. When William of Normandy obtained possession of England, he built many strong keeps, and divided the land amongst his various Barons, who, in their turn, ordinarily, built a castle upon each territory to enable them to maintain it. In the reign of his successor William II. many more fortresses were raised, and in that of King Stephen, the relation of which abounds in massacre and warfare, no less than eleven hundred and fifteen castles were erected; to effect which the people were greatly harassed.[1]

Happily, however, for us, those times and their sad consequences have given place, through the events first spoken of, to others of a far different character. Mind

[1] Britton's "Dictionary of the Architecture of the Middle Ages."

has, at length, acquired dominion. To improve the domestic arts—to raise the intellectual and moral character of our species is now the great business of life; and it may be said with truth, at least in regard to great part of the world, that

> "The palace of the feudal victor,
> Now serves for nought, but for a picture."

It has been commonly supposed that the site of the Tower of London—within the boundaries of which stands the interesting little church represented by the annexed engravings,—was formerly occupied by a Roman castrum or camp;[1] and various coins and other vestiges of that people have been found when digging. Although there is no direct evidence of the fact, the commanding position of the spot, in regard to the Thames, a circumstance seldom overlooked by the Romans; the discovery of the coins; and the general tradition, have been sufficient to induce several acute antiquarians to adopt the opinion.[2] The present keep, or castle, known now as the White Tower, is often designated by old writers, Cæsar's Tower. Shakspeare several times so mentions it. In "Richard II." the Queen is made to say,

> "This is the way
> To Julius Cæsar's ill-erected Tower."
>
> (Act. v. s. 1.)

and in "Richard III," when Gloster is about to send the Prince of Wales to that fortress, our poet seems almost to discuss the question. The Prince says,

[1] Pennant's "Account of London." Leland's "Itinerary." Vol. VIII.

[2] Dr. Stukeley, and Dean Milles, President of the Society of Antiquaries. See "History and Antiquity of the Tower of London," by John Bayley, F. A. S. "The manuscript life by Fitzstephen in the Cottonian Library at the British museum, marked *Julius*, A. 11, asserts, that this fortress was originally founded by Julius Cæsar, but gives no authority for the opinion." Lyttleton's "History of England." Vol. i. p. 209.

" Did Julius Cæsar build that place, my Lord?
GLOSTER. He did, my gracious Lord, begin that place;
Which, since, succeeding ages have re-edified.
PRINCE. Is it upon record? Or else reported
Successively from age to age, he built it?
BUCKINGHAM. Upon record, my gracious Lord.
PRINCE. But say, my Lord, it were not registered;
Methinks the truth should live from age to age,
As 't were retailed to all posterity,
Even to the general all-ending day."

(Act iii. s. 1.)

Be this decided as it may, however, it appears quite certain, that the present keep, of which we have spoken, was erected by Gundulph, Bishop of Rochester, under the direction of William the Conqueror, to over-awe the citizens.[1] According to Stow,[2] this was in the year 1078, but Mr. Bayley thinks it probable that the works were not commenced until some years after that date: the reason he gives for his supposition, however, does not appear to be very conclusive. William Rufus and his successors made several additions, and in the reign of King Richard I. an embattled wall of stone was built around the Tower, including a larger extent of ground than had been before enclosed, and a deep ditch was dug about the same.[3]

For nearly five hundred years after this time, the Tower was constantly used as a Royal Palace, and a state prison, (as indeed it had been previously, from the reign of Stephen at least) each succeeding monarch increasing the number

[1] This same Bishop Gundulph, who was an architect of celebrity and effected great changes in the military architecture of the period, built the Castle at Rochester: he died A. D. 1108.

[2] "Survey of the City of London," &c. Strype's Edition. B. i. p. 78.

[3] Fitzstephen, a monk of Canterbury, who wrote a description of the City of London, in the reign of Henry II. says, "It hath on the East part, a Tower Palatine, very large, and very strong, whose court and walls rise up from a deep foundation. The mortar is tempered with the blood of beasts. On the west are two castles well fenced."

of the buildings or repairing the defective portions, as might be necessary. It does not appear, however, that any King held his court here after the reign of Charles II.

A mere recital of the numerous events connected with this, at one time, so-much-dreaded fortress, and of the many persons, sometimes Protestants, sometimes Roman Catholics, and, at others, Jews, who have at different periods tenanted its gloomy chambers, would form an almost continuous history of our country, during several centuries of great interest. Our purpose, however, is not immediately with the Tower itself, and we must therefore content ourselves, in addition to the foregoing brief notice of its foundation, with the following disjointed memoranda of some few circumstances connected with the building.

In the year 1216, Prince Lewis of France, who had been invited (in consequence of the conduct of the weak King John) to assume the government of England, took possession of the Tower; but on the death of the King he was compelled to surrender it.

In the year 1240, a gateway with walls and bulwarks, erected by Henry III. to render the tower a secure retreat in case of insurrection amongst his barons, fell, as if an earthquake had occurred. They were restored in the following year, but again tumbled to the ground on the anniversary of the same day, and, it is said, at the same hour that it happened the year preceding. By the citizens this singular circumstance was ascribed to miraculous interposition.

In 1278, no less than six hundred Jews were confined within the tower at one time for clipping and adulterating the coin of the realm. In 1478, the Duke of Clarence was murdered here by command of Edward IV; tradition says he was drowned in a butt of Malmsey wine. In 1484, the

two sons of Edward V. were confined in the tower, and mysteriously disappeared.

> " Rough cradle for such pretty little ones !
> Rude ragged nurse! old sullen play-fellow
> For tender princes ! "

That they were murdered by direction of their uncle, Richard, is generally believed; but the evidence on the subject is extremely scant.

In 1546, one William Foxley, a pot maker for the mint, fell asleep in the Tower, and continued in that state notwithstanding numerous attempts to awaken him, for fourteen days and fifteen nights. In the year 1554, the Princess, afterwards Queen Elizabeth, was committed to this fortress by her sister, Mary, on suspicion that she had assisted in the insurrection fomented by the Duke of Suffolk; but was liberated shortly afterwards. On entering the Tower as Queen, after the death of Mary, this circumstance recurred so strongly to her thoughts, that she fell upon her knees and offered acknowledgments to Heaven for her deliverance, which she compared to that of Daniel from the lions.[1]

All the Royal and most of the Baronial Castles of our ancestors were provided with chapels; and these buildings, whether forming part of the keep-tower, or being a separate and insulated edifice, serve to shew the influence which the religious orders possessed over the laity, and also display the style or fashion of architecture which prevailed at the time of erection. The Royal and Metropolitan Fortress—distinguished by the title of " The Tower of London," had its private chapel placed near the top of the keep-tower, and also

[1] For information on the subject of the Tower, see Bayley's " History," *ut. sup.* and " Memoirs of the Tower of London," by J. Britton, and E. W. Brayley. 8vo. 1830.

another chapel, subsequently denominated a church, at the north west angle of the ballium.[1] The latter is the edifice whose history and architectural characteristics we have now to investigate and lay before the reader.

The *Church of St. Peter ad vincula*, so called because it was dedicated to that Saint when in bonds, is situated at a little distance to the north west of the White Tower. The present building was erected, during the reign of King Edward I.[2] but it is certain that there was a church within the walls, dedicated to the same saint, at a much earlier date; probably, indeed, in the time of King Henry I.

The original building, it may be inferred from a letter sent by Henry III. to the keepers of the tower-works, was large and spacious, fitted up with stalls for the King and Queen, and had, at least, two chancels adorned with shrines and sculpture. The document to which we have referred, after directing that the chancel of St. Peter be plastered with lime, (or ceiled,) commands that the figure of Mary, with her shrine, and the images of St. Peter, St. Nicholas, and St. Katharine, and the beam beyond the altar of St. Peter, and the little cross with its images, be coloured anew with good colours, and that the keepers "cause to be made a certain image of St. Christopher, holding and carrying Jesus, where it may best and most conveniently be done, and painted in the aforesaid church. And that" it goes on to say, "ye cause two fair tables to be made, and to be painted of the best colours, concerning the stories of the blessed Nicholas and Katharine, before the altars of the said saints. And that ye cause to be made two fair cherubim with a

[1] Or "Bailey;" the area of ground, or court enclosed by the walls of a fortress.

[2] *Rot. Claus.* 34 *Edward I. m* 8. *in Turr. Lond.* quoted by Mr. Bayley.

Drawn by R.W. Billings

Engraved by [illegible]

ST PETER'S CHURCH.

of the reigning powers.[1] The list is a long and sad one —and we may thank the Almighty, sincerely and heartily, that we live not in such fearful times.

In one place rest the remains of Gerald Fitzgerald, Earl of Kildare, and Lord Deputy of Ireland, who, being committed to the Tower on suspicion of treasonable practices, died there of a broken heart in 1534. In another were placed the worthy, the witty, but bigotted Sir Thomas More, and his friend, Fisher, Bishop of Rochester, who were beheaded in 1535. The body of the former, it is said by some, was afterwards obtained by his excellent daughter, Margaret Roper, and was re-interred in old Chelsea Church, in the chancel of which he had caused a vault to be made some years previous to his eath Faulkner, in his "History of Chelsea," however, supposes that this could not have been the case, from the circumstance that Bishop Fisher's body, which was originally placed in the church of All-Hallows Barking, was removed to the Tower by Margaret, in order that it might be interred, according to his request, near her father. [2]

[1] The open ground adjoining the Tower, known as Tower Hill, was first used as a place of execution in the reign of Richard II.

[2] Sir Thomas More was born in London in the year 1480, and received the first rudiments of his education at a free-school there, called St. Anthony's. He was sent to Oxford in 1497, afterwards pursued his studies for the Bar, in Lincoln's Inn, and obtained a seat in the House of Commons at the age of twenty-one. In 1503, he opposed a subsidy demanded by King Henry VII. with such power, that parliament refused to grant it; and the King, learning from whom the opposition had proceeded, committed his father, Sir John More, to the Tower; but afterwards endeavoured to gain Mr. More to his views, although without effect. On the accession of Henry VIII. More rose rapidly in esteem, and was made Chancellor of the Exchequer in 1520, and it is said that the King, at this period, frequently spent whole days at his house in Chelsea. Notwithstanding this familiarity, he was aware how little dependence was to be placed in the King; for his son-in-law one day expressing his delight that Henry had used such familiarity towards him in his last

In front of the altar lies the ill-fated Anna Boleyn, the second wife of the abandoned Henry VIII; and immediately adjoining is the resting-place of her unworthy successor, Catherine Howard; the brother of the former, George, Lord Rochfort; and the venerable Margaret, Countess of Salisbury, who was the last descendant of the Plantagenet family.

Near this group was placed the body of Thomas Seymour, Lord High Admiral of England, who was beheaded

interview, Sir Thomas answered, "I believe my very good lord doth as singularly love me as any subject within this realm; however, son Roper, I may tell thee I have no cause to be proud thereof, for if my head would win him a castle in France, it should not fail to go off."

In 1533, Sir Thomas resigned the great seal; and, continuing to maintain the papal supremacy, in spite of the Royal edict: he was tried before his peers in May 1535, found guilty, and beheaded in the July following. His head was affixed to a pole on London Bridge, but was afterwards privately bought by his daughter, and placed in a vault under St. Dunstan's Church, Canterbury. He was distinguished for wit and gaiety of spirit through life, and numerous anecdotes are recorded of him. Manners Earl of Rutland, in a jest to Sir Thomas, said, "*Honores mutant Mores;*" Sir Thomas immediately said, "it was very true in English, if applied to *Manners*, not More."

Sir Thomas, being one day at the Lord Mayor's table, was informed that a foreign gentleman was inquiring for him. Having nearly dined, the Lord Mayor ordered one of his officers to take the gentleman into his care. Erasmus (for it was he) accordingly went down into the cellar to eat oysters and drink wine, as the fashion was then, drawn into leathern jacks and poured into a silver cup. As soon as Erasmus had well refreshed himself he was introduced to Sir Thomas, who, at his first coming in, saluted him in Latin.

SIR THOMAS. *Unde venis?*

ERASMUS. *Ex inferis.*

SIR THOMAS. *Quid ibi agitur?*

ERASMUS. *Vivis vescunter et bibunt ex ocreis.*

SIR THOMAS. *An Noscis?*

ERASMUS. *Aut tu es Morus aut Nullus?*

SIR THOMAS. *Et tu es aut Deus; aut Dæmon; aut meus Erasmus.*

—*See Faulkner's "History of Chelsea," Vol. I. p. 92. Roper's "Life of More," &c. passim.*

in 1549, under a warrant from his own brother, the Protector Somerset; and between the two queens lies the protector himself, brought from the scaffold a few months afterwards. John Dudley, Duke of Northumberland, the rival of the latter, also decapitated, rests here, as do the unfortunate Lady Jane Grey, an unwilling usurper of a throne, and her husband, Lord Dudley.

Thomas Howard, Duke of Norfolk, his son Philip, Earl of Arundel, and the impetuous Essex, the favourite of Queen Elizabeth, were buried here during her reign. In 1685, the body of James, Duke of Monmouth, the profligate son of the "merry monarch," who was beheaded for high treason, was placed beneath the communion-table; and at the west end of the church, beneath the gallery, are those of the Lords Kilmarnock, Balmerino, and Lovat, leaders in the rebellion of 1745. Nor should we omit in this mournful catalogue, the name of Thomas Cromwell, Earl of Essex, who was originally a blacksmith's son, but raised himself by his talents to be the first minister of King Henry VIII. and was his chief agent in the overthrow of the papal supremacy. Having offended the King, he was committed to the Tower on a charge of high treason, and notwithstanding the most humble supplication for mercy, was beheaded in 1540. A letter which he addressed to Henry, and which is said to have drawn tears from the King's eyes, concluded thus, "I, a most woeful prisoner, am ready to submit to death, when it shall please God and your majesty; and yet the frail flesh incites me to call to your grace for mercy and pardon of mine offences. Written at the Tower, with the heavy heart and trembling hand of your highness's most miserable prisoner and poor slave, Thomas Crom-

well." And a little below, "Most gracious Prince, I cry for mercy! mercy! mercy!"[1]

It need scarcely be said, that

"No storied urn nor animated bust"

commemorates the unfortunate or the guilty individuals whose names and memories we have thus briefly mentioned. There are some few monuments within the church, but these have relation to other and less notorious characters. At the west end of the north aile stands an enriched altar tomb to the memory of Sir Richard Cholmondeley, Knight, Lieutenant of the Tower, and his wife, Lady Elizabeth, who died in the early part of the reign of Henry VIII. The recumbent effigies, which appear on the top, represent the knight in plate armour, (having a collar and pendant around his neck, with his hands clasped devotionally on his breast,) and the lady in a plain vest and pointed head-dress.

[1] Lyttleton's "History of England." Vol. ii. p. 210.

The tomb, as may be seen by the annexed engraving has small twisted columns at the angles, and is divided on the face into square compartments, which enclose blank shields and lozenges. This monument, it is said, formerly stood in the body of the church, but was removed, for convenience-sake, to the dark corner it now occupies.[1]

Several mural tablets are disposed about the church; and on the north side of the chancel stands a richly ornamented marble monument to the memory of Sir Richard Blount, and Sir Michael, his son, who died in the sixteenth century. Within alcoves formed beneath an entablature supported on columns, and ornamented with cherubim and shields, are seen figures, representing, in one, the knight and his sons clad in armour, and in the other his wife and daughters.

On the floor, in the nave, is a small and unassuming slab inscribed *Talbot Edwards, gent.* who died September 30, 1674, aged 80 years and 9 months. When Captain Blood made his daring attempt to steal the jewels from the Tower, in 1673, Edwards was keeper of the regalia, and but for his intrepidity and presence of mind the ruffian would have succeeded. The faithful conduct of Edwards was not rewarded in the way that it deserved; he was promised two hundred pounds, but it was so long before this promise was performed, that the poor old man was obliged to sell his order for one hundred pounds in ready money,[2] while the bold villain, who had perpetrated the outrage, was basking in the favour of the court.

The remains of Mr. George Holmes, the first vice-president of the Society of Antiquaries, and deputy-keeper

[1] Maitland's "History of London," Vol. I. p. 148.

[2] Pennant's "London," *ut supra*, &c.

of the Records in the Tower, were interred here in 1748; and various plain tablets commemorate other officers of the Tower who have been buried since.

On the outside of the church there are two monuments enclosed by railing; one on the east side of the porch, which is greatly dilapidated, and another against the east end of the aile. The latter is to the memory of William Bridges, Esq. Surveyor-general of the Ordnance under Queen Anne.

The Tower is a parish of itself, says Stow, (B. I. p. 68) and it hath some territories without, as Little Tower Hill; which was therefore called "the King's soil of Little Tower Hill;" adjoining to which was a place called the "King's Wast, of Rosemary Lane, or Hog Lane;" but their boundaries have afforded matter for much controversy. In the reigns of Henry III. and Edward I., the officiating chaplains of this Church received fifty shillings *per annum* from the Exchequer; afterwards a yearly rent of sixty shillings was substituted, and the chaplain was termed rector. In 1354, however, Edward III. converted this chapel into a sort of collegiate church, and appointed three chaplains, in addition to the rector; granting them, besides the beforementioned sixty shillings, a rent of thirty-one shillings and eight-pence from tenements in Tower Hill and Petty Wales; another rent of five shillings near the Hospital of St. Katharine; and certain tribute from *stalbotes*, &c. ("a kind of fisher-boat") on the River Thames; together with ten marks from the Exchequer, twenty shillings from the Constable of the Tower,[1] ten shillings from the Clerk

[1] Relative to the chief officers of the Tower, Malcolm says, ("*Londinium Redivivum*," Vol. IV. p. 624.) "The salary of the Constable was for many years £1000. *per annum*. This officer has the honour and title of chief governor, but the executive part of the trust is vested in the Lieutenant, who

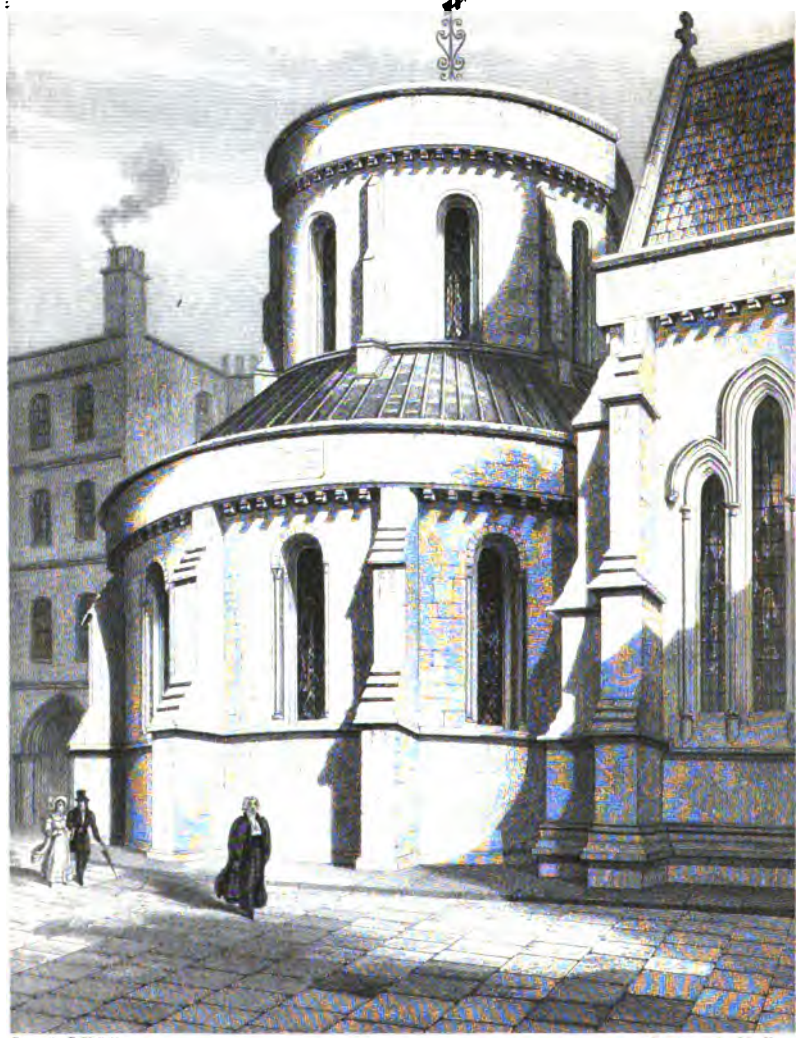
of the Mint, thirteen and four-pence from the Master of the Mint, and one penny per week from the wages of each workman and teller of coins therein.

The church or chapel of St. Peter was exempt from episcopal authority till the time of Edward VI. who put it under the controul of the Bishop of London. The advowson is in the Crown, and the chaplain receives annually from the Exchequer £115. 5s. [1]

The present chaplain is the Rev. R. Bayley.

is in the commission of the peace for the counties of Middlesex, Kent, and Surrey, by virtue of his office; but he is in all things to act under and be subordinate to the Constable. He had, besides his salary of £700., considerable perquisites; some of which were, a fee of £200. for every Duke committed to his custody; for a peer under that degree £100. and for each commoner £50. and the disposal of the forty yeoman-warders' places, as deaths occurred, with the controul of the physician, the gentleman porter, and gunner."

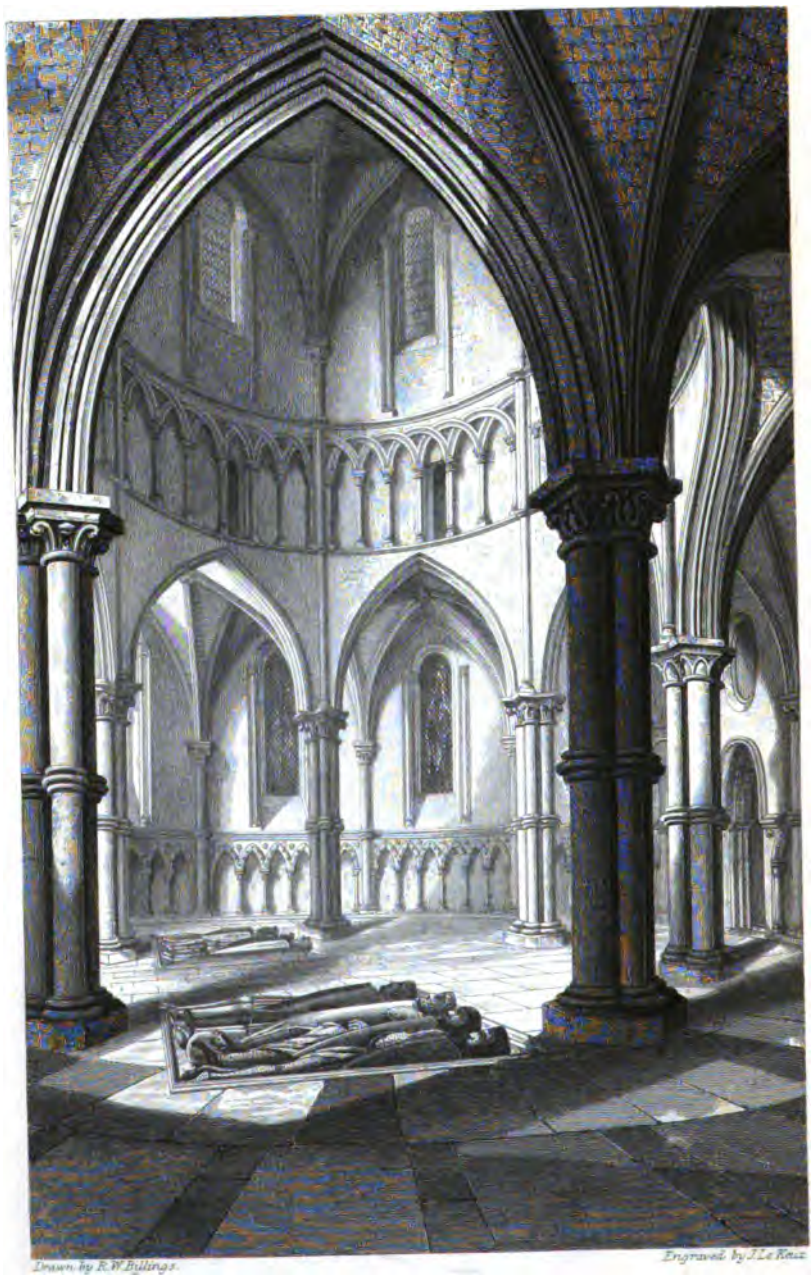
[1] Bayley's "History," Part I. pp. 127, 128.



TEMPLE CHURCH,

View of the Circular part

London, Published by C. Tilt, Fleet Street, June 1 1837



TEMPLE CHURCH.

Interior of the Circular part.

THE TEMPLE CHURCH,

LONDON.

" Hail Calvary, thou mountain hoar,
Wet with our Redeemer's gore!
Ye trampled tombs, ye fanes forlorn,
Ye stones by tears of pilgrims worn,
Your vanished honours to restore,
Fearless we climb this hostile shore;
And thou, the Sepulchre of God!
By mocking pagans rudely trod,
For thee from Britain's distant coast
Lo! monarchs lead a faithful host."

THOMAS WARTON.

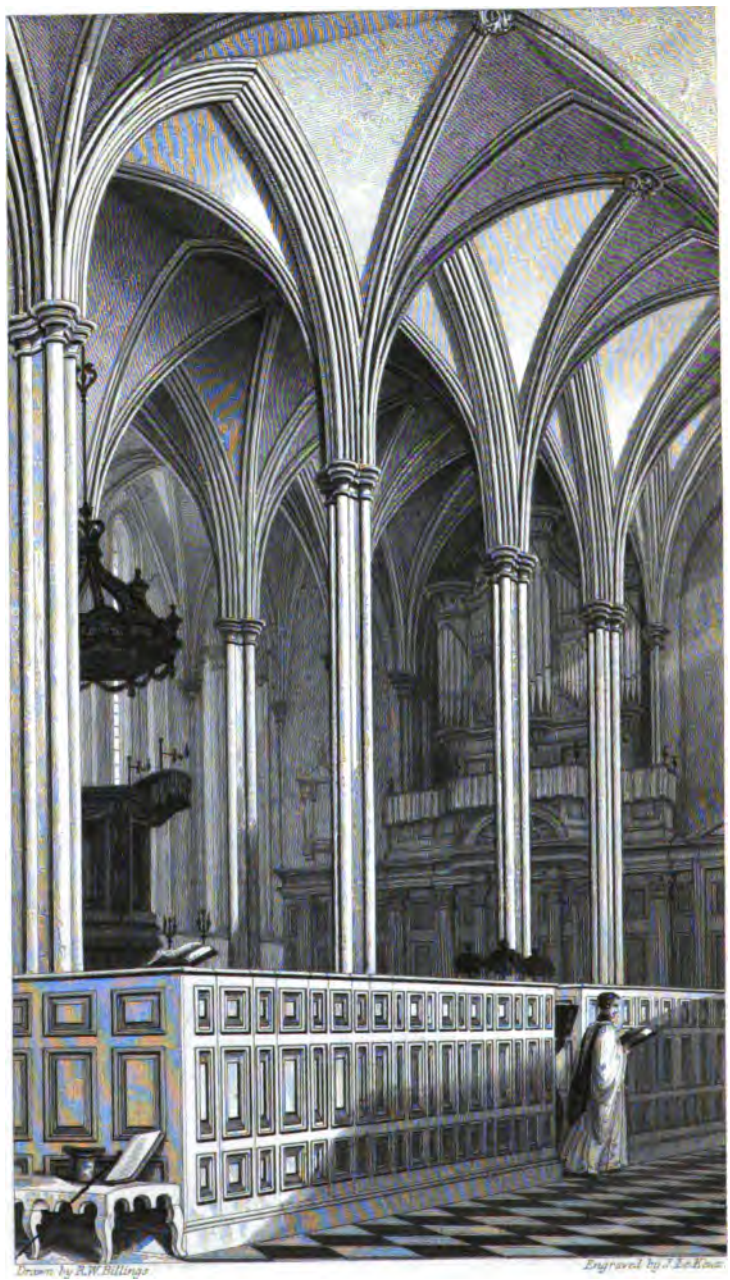
It may safely be said that there is no one human institution, in the annals of the world, which caused greater changes in the habits and manners of society, than did that of Chivalry, nor one on which we now look back with equal wonder and surprise. To say nothing of the restrictions which it placed on the strong, and the protection it rendered to the weak, so important in the absence of other laws, the devoted gallantry to the fair sex, and the high feeling of honor which its ordinances inculcated and

enforced, led to the most singular developements of character, and proved of the greatest advantage, not merely to the rude times during which it flourished, but to those which succeeded them. As a regretted writer has observed, 'although we can now only regard it as a beautiful and fantastic piece of frost-work which has dissolved in the beams of the sun, and seek in vain for the pillars and vaults, the cornices and the fretted ornaments of the transitory fabric, we cannot but be sensible that its dissolution has left on the soil valuable tokens of its former existence.' [1]

We find its dawnings among the numerous tribes who occupied the German forests, as described by Tacitus; [2] but the system was not fully matured until after the overthrow of the Roman Empire and the foundation of the various modern states which arose therefrom. The ceremony of initiation into the order of knighthood after these events, became altered in its character. The priesthood, anxious to bind in their interest the military ardour of the people, and to secure their zealous exertions for the advancement of the church, added to the obligations of the new-made knight the service of religion, promising glory on earth and immortality in Heaven to all persons who should distinguish themselves in her cause. A strict and rigorous noviciate was enforced from him who aspired to be a knight; the vigils preceding his admittance to the order were spent at the altar, and at his initiation he swore to be loyal not merely to the king and to the ladies, but to God. [3]

Close as was the connection thus established between

[1] Scott's "Essay on Chivalry."
[2] "*De Mor. Germ.*"
[3] *Du Cange.* Mills' "History of the Crusades," &c. *Passim.*



TEMPLE CHURCH.

View of the Interior from the Vestry Door

TEMPLE CHURCH,

View across the East End.

London, Published by [illegible] Fleet Street, June 1st 1857

military ardour and religious devotion, farther steps were taken, and it was rendered still more perfect during the struggles made by the Christians for possession of the Holy Land, by the institution of the two celebrated military orders of monks, known as the Knights Hospitallers of St. John of Jerusalem, and the Knights Templars; the former for the purpose of providing for the sick and weary amongst the pilgrims who resorted to the Holy City, and the latter, in the first instance, to protect them on their journey and preserve a free communication between Europe and Jerusalem. By certain members of this latter fraternity resident in England, the beautiful church under our notice, viz. St. Mary's, commonly known as the Temple Church, was erected, and it may not be out of place therefore, before entering upon a description of it, to sketch their history, and the progress of the *croisades*, or Holy Wars.

From the destruction of Jerusalem by Titus A. D. 34, until the conversion of Constantine, at the commencement of the fourth century, the Christians suffered most grievous persecution; but under that Emperor, all the troubles of the church, excepting those caused by the schisms of her ministers, were removed, and she enjoyed for a short period peace and prosperity. About the year 326 of our era, Helena, the mother of Constantine, made a pilgrimage to the scene of the redemption, (a practice, afterwards so universal, which we are told, was commenced immediately after the ascension of Christ,) and there either built, or assisted to build, a church on the site of the Holy Sepulchre. After the death of Constantine the light of religion was again obscured by the dark clouds of ignorance and superstition, and Jerusalem, after many changes, was taken in the year 636 by the followers of Mahomet, [1] who in their turn were

[1] Fuller's "Historie of the Holy Warre." 1647.

dispossessed for a considerable period by the Turks, but again obtained dominion over it at the end of the eleventh century. During the whole of this time the situation of the Christians there resident was sad in the extreme; they were, in fact, suffered to exist only that they might prove a source of revenue,[1] and this state of things being constantly reported to their countrymen by those pilgrims who succeeded in returning from the Holy Sepulchre, a feeling of hatred towards the unbelievers—a desire to wrest from them possession of a spot made holy in the opinion of Christians, by having been the birth-place and cradle of their religion, was universally excited. This desire manifested itself in an expedition for the purpose as early as the tenth century; which proved impotent; but A. D. 1093. Peter the Hermit, carried away probably by a heated imagination, although as Fuller says, "some suspect him to be little better than a counterfeit, and a cloke-father for a plot of the Pope's begetting,"[2] travelled over Europe, setting forth the degraded state of the Christians in Jerusalem, and exhorted the people to vengeance with so much success, that hundreds of thousands of persons assumed the cross and took the road to the Holy City. All things gave place to this one object of desire: the claims of the world were entirely disregarded, and so expiatory was it deemed, that sinners when they assumed the cross were instantly regarded as saints. The appellation, however, was not justified by their conduct; intolerance and cruelty seem to have usurped in their breasts all other feelings, and the record of their journey presents but a continued series of perfidy and bloodshed. They were cut off by thousands;

[1] "Two pieces of gold was the annual price of the safety of every individual *infidel* in Jerusalem." Mills' "History of the Crusades."

[2] *Ut supra.* B. i. c. 8.

but, horde succeeding to horde, in July A. D. 1099, Jerusalem was taken possession of by the Christians, and Godfrey of Bouillon was appointed King. People of all ranks and all ages now wended their way as pilgrims to the sepulchre, but reached it with the greatest difficulty, and after the most severe distresses, caused by the various wandering bands both of Saracens and Turks who infested the roads. It was for the purpose of preventing, as far as possible, the recurrence of these difficulties, by affording protection to the pilgrims, that the order of the Knights Templars was instituted, about the year 1117, by two crusaders, named Hugh de Paganis or Payens, and Godfrey de St. Omer, or Audomare, who were at first joined by only seven persons. They originally called themselves *Milites Christi*, and then *Pauperes Commilitiones Christi et Templi Solomonis*,[1] and bound themselves to obedience to the order; chastity; and community of possessions. They came first into England about the commencement of the reign of King Stephen, and established themselves near *Oldbourne*, London, on the site of the present Southampton Buildings, where about one hundred years ago, when taking down some old houses, remains of their original temple were discovered, which, it appeared, was of a circular form like a part of the present church, and built of Caen stone.[2] During the reign of King Henry II. however, they removed to a spot of ground which they had purchased, between Fleet Street and the Thames, now known as the Temple, and which was then termed, in distinction from that which they had left, the *new* Temple.

The Knights of this order were at first very poor, so much so indeed, that one horse served two of them, as is

[1] Dugdale's "*Monasticon Anglicanum.*"

[2] Britton's "Architectural Antiquities of Great Britain." Vol. I.

represented on their seal which remains to us; but, acquiring extraordinary reputation from their valorous conduct against the infidels, they became of great importance, "waxed suddenly insolent, disdained other orders, and sorted only with noblemen."[1] Their revenues from the bounty of their patrons, augumented to a surprising degree; and they progressively established preceptories or commanderies[2] in Germany, France, England, Poland, Sicily, Cyprus, and other parts of Europe, whence after their numbers were reduced in Jerusalem, (and this, from the prominent part they played, was often the case,) they obtained reinforcements of Knights. It appears that they first assumed the title of Templars, or Knights of the Temple, about A. D. 1118, when Baldwin I. bestowed upon them a residence adjacent to the Temple at Jerusalem. According to Dugdale,[3] they wore linen coifs and close red caps; their armour was of twisted mail, and over this was placed a white habit, on the front of which (above the left breast) was embroidered a red cross.[4]

During the whole of the Crusades the Templars were every where engaged in the thickest of the fight, and performed prodigies of valour; but, notwithstanding the devotion thus exhibited, it appears to be generally admitted that much injury was done by them to the Christian cause in consequence of the violent hatred which existed between

[1] Matthew Paris.

[2] Scott says in a note (Ivanhoe V. ii. Edit. 1830.) the establishments of the Templars were called *Preceptories* and those of the Knights of St. John, *Commanderies;* but by most writers on the subject these terms are used indiscriminately.

[3] "*Monasticon.*" p. 814.

[4] "And on his brest a bloodie crosse he bore,
The deare remembrance of his dying Lord."
Spencer's "*Fairy Queen.*" B. I. Can. 1.

them and the Knights Hospitallers, and led to constant collision. In 1259, indeed, a general engagement took place between them, when Mills relates (*ut sup.* Vol. ii. p. 252.) that the Hospitallers proved victorious and that scarcely a Templar escaped alive.[1] Fuller, moreover, says that "to save their own stakes, the Templars would sometimes play bootie with the Turks."

In the year 1185, Saladin defeated the Christians and gained possession of the Holy City, but more than a century elapsed before they were entirely routed, and a termination was put to a war which, in the face of the greatest disadvantages, had been carried on with the most unremitting vigour nearly 200 years.[2] A celebrated writer remarks, "that men will wrangle for religion, write for it, fight for it, die for it, any thing but live for it,"[3] and no examples, perhaps, could be quoted more in point, than the vast privations endured, the dangers encountered, the lives willingly sacrificed during the crusades, and the generally bad character of those who thus strived for religion's sake.

The Templars as a body did not exist long after the immediate occasion for them had ceased. In 1307, Philip le Bel, King of France—who was prompted, it is supposed, by a desire to enrich himself with their possessions—instituted most arbitrary and unexampled proceedings against them, in that country. They were accused of crimes against religion and morality of the blackest dye and most improbable character; were thrown into prison and exposed to the severest torture, in order to extort from them evidence

[1] See also Voltaire. "*Histoire des Croisades.*" *Passim.*

[2] Fuller says it was a war "for continuance the longest, for money spent the costliest, for bloodshed the cruellest, for pretences the most pious, and for the true intent the most politick the world ever saw." p. 228. *ut sup.*

[3] Colton's "*Lacon.*"

against their fellows. Some, unable to endure it, acknowledged all that was required of them; others signed confessions written in latin, which they did not understand,[1] and afterwards, when restored to health, recanting in the first instance and denying in the second, were publicly burned alive as relapsed heretics. Amongst these was James de Molai, the grand Master, who in the extremity of his anguish confessed he had, as a Templar, denied Christ, and trampled on the cross, but ultimately died before a slow fire, A. D. 1314, abjuring this forced confession and proclaiming the innocence of the order. The institution was declared to be abolished by Pope Clement, A. D. 1312, and the principal of their vast possessions, which, it seems, Philip himself coveted, and which, without doubt, caused their downfall, were, ultimately, as we shall see, bestowed on the Knights Hospitallers of St. John.[2] Similar steps were taken all over Europe, and the the fraternity was entirely broken up. In England, it is true, under Edward II. the proceedings were milder, but the result was the same.[3]

After the dissolution of the order we find that Edward

[1] Lyttleton's "History of England." Vol. i. p. 491.

[2] The Templars, at their dissolution, possessed 16,000 lordships (Dugdale) "as Sir John Cornwall, Lord Fanhop said merrily, that not he, but his stately house at Ampthill in Bedfordshire was guiltie of high treason, so certainly their wealth was the principal cause of their overthrow. We may believe King Philip would never have took away their lives if he might have took their lands without putting them to death: but the mischief was, he could not get the honey unless he burnt the bees." Fuller, *ut. sup.* B. v. p. 233.

[3] *Ferrati*, of Vicenza, a writer of the fourteenth century, says "that there were 15,000 Knights distributed over Christendom at the time of the dissolution of the order," as quoted in Mills' "History," *ut. sup.* which see for an ample dissertation on the proceedings against them. On the same subject see also "*Monumens Historiques relatifs à la condemnation des Chevaliers du Temple et l'Abolition de leur Ordre, by M. Raynouard;*" and Wilkins' "*Concilia.*" Vol. II.

II. bestowed the new Temple "et terram que vocatur Ficketts Croft juxta London', et ômia alia tenta et reddit', cum pertin', que fuerunt Templariorum in civitate et suburbüs London'," upon Adamar de Valence, Earl of Pembroke.[1] Two years afterwards, however, it appears, that the King, having made some other arrangement with this nobleman, granted the Temple to Thomas Earl of Lancaster, and on his attainder it reverted to the Crown. In 1324, by a council holden at Vienna, all the lands of the Templars, ("lest the same should be put to profane uses") were given to the Knights of St. John, who were at that time in especial estimation for the valour they had displayed against the Turks at the Isle of Rhodes;[2] among these was the Temple, London, which for some reason, not apparent, they conveyed to Hugh le Despencer, the King's favourite: and upon his death it once more devolved to the crown.

Edward III. A. D. 1328, in consideration of an annual rent of £24. gave possession of the Temple and its appurtenances for ten years to William de Langford, but in the following year, it appears that the prior and the brethren of the order of St. John were restored to "the Church and places sanctified and dedicated to God; by reason whereof William Langford was abated £12. 4s. 1d. of his said rent."[3] On the expiration of the said ten years, the prior having promised £100 towards an expedition into France, the rest of the manor, together with the church, church-yard and cloisters, was granted by the King to the brotherhood. The Knights shortly afterwards leased the Temple and its appurtenances, for a rent of £10. per annum

[1] Malcolm's "*Londinium Redivivum.*" Vol. II. p. 287.
[2] Strype's Edition of Stow's "Survey of London," &c. B. iii. p. 271.
[3] Malcolm, *ut sup.*

to a society of students of the common laws of England, who, finding their numbers increasing, formed themselves, in the reign of Richard II. into two societies, known as those of the inner Temple and of the middle Temple,[1] to whom equally the present church belongs. The relation thus far appears to rest chiefly on tradition, as the populace, led by Wat Tyler, who rose in insurrection in the reign of Richard II. (A. D. 1381.) destroyed all the records of the place. An ancient M.S. says, the rebels went to the Temple "et jetteront les measons a le terre et avegheront tighles issint que ils fairont coverture en mal array et alleront en l'esglise, et pristeront touts les liveres et rolls de remembrances que furont ou lour huches deins le Temple de apprentices de la ley, et porteront en le haut chimene et les arderont."[2]

The fact, however, that lawyers did reside there in the reign of Edward III. is confirmed in some lines by Chaucer, who appears himself to have been a Temple student.

In the 32d of Henry VIII. the order of St. John was dissolved, and the Temple again became the property of the crown: the law students however—the new Templars, as Fuller quaintly calls them, still held it on lease, "defending one Christian from another as the old ones did Christians from Pagans," (p. 97. *ut sup.*) till the time of James I. who, in the sixth year of his reign, granted the whole to Sir Julius Cæsar, Knight, the Benchers and others of the Temple and their assigns for ever, "for the reception, lodging and education of the professors and students of the laws of this Realm," at a rent of £10. yearly from each Society.[3]

[1] Britton's "Illustrations of the Public Buildings of London." Vol. I. p. 137.

[2] Herbert's "Antiquities of the Inns of Court and Chancery." p. 189. See also "Stow's Survey," Strype's Edition. B. iii. p. 271.

[3] Britton's "Public Buildings," *ut sup.*

Formerly the Church appears to have been the general resort of the students and others, as we see by "A Description of the form and manner how and by what orders and customs the state of the Fellowship of the Middle Temple is maintained; and what ways they have to attaine unto learning," (written in the time of King Henry VIII). In this we find the following "Item. The learners have no place to walk in and talk and confer their learnings, but in the church; which place all the terme-times hath in it no more quietnesse than the *pervyse of Paul's*—by occasion of the confluence and concourse of such as are suters in the law." Again, Butler says in "Hudibras" (part iii. canto iii. line 760.)

> "Retain all sorts of witnesses
> That ply i' th' Temple under trees,
> Or walk the round, with knights of the posts,
> About the cross-legg'd knights their hosts."

and Stow calls it "the round walk."

Round and polygonic buildings, respecting the origin of which there has been much disquisition, were erected in the earliest periods of civilization, when probably the form, a pleasing one, alone had influence. Pausanias writes that the Thracians builded their temples round, and open at the top.[1] At Athens we have one of this form remaining, known as the choragic monument of Lysicrates;[2] and at Rome many, namely, all the temples dedicated to Vesta; the Pantheon; the Mausoleum of Cecilia Metella; the temple of Minerva Medica; the temple of Hope; that of

[1] Britton's "Architectural Antiquities," Vol. I. p. 17. which see, for much interesting information on this subject.

[2] Supposed date about 330 years B. C, in the time of Demosthenes, Apelles, and Alexander the Great. The Treasury at Mycenæ and the octagon tower, known as the Temple of the Winds, may also be noticed.

Remus and Romulus; the church of St. Agnes, and others. After the introduction of Christianity and the institution of baptism—which was at first by immersion—a building for this purpose, near, or attached to the church, became necessary, and these we find were constructed either circular or polygonal, "in order that the assistants might from all sides more easily view the cistern that served as a font;"[1] and Helena, in whose reign many of these baptisteries were erected, when she built the church over the Holy Sepulchre at Jerusalem, gave to it the circular form, perhaps either from the remembrance of these, or on the like principle, namely, that—the tomb (for possession of which so much blood, and so much money were afterwards expended) being placed in the centre—it was the form best adapted to enable a number of persons distinctly to view at the same time the object of their pilgrimage.

That the Templars then, when they had occasion in their own country to erect churches for the purposes of their order, should adopt the form of this building, the protection of which from insult was one of their chief duties, appears quite natural; and accordingly we find that in all their edifices the circular form prevailed. In England we have four *round Churches* remaining, viz. those of St. Sepulchre, at Cambridge, and at Northampton, the Temple Church, London, and that at Little Maplestead, Essex, all of which have been ascribed by some authors, Dallaway amongst the number, to the Knights Templars.[2] There is every reason, however, to believe that this is not the fact; but without going into a question, which would lead us somewhat astray, suffice it to state, that the church of St. Mary, London, the

[1] Hope's "History of Architecture," p. 115.

[2] "Discourses upon Architecture in England," p. 47.

subject of our notice, was completed about the year 1185, when it was dedicated to the service of the Virgin by Heraclius, the patriarch of Jerusalem.

Heraclius visited England, it appears, in company with the grand master of the Templars, and the commander of the Hospitallers, with the view of inducing Henry II. to afford his personal aid to the cause of the cross, or, in the event of his refusal, to obtain the presence of one of his sons. Failing in both these objects, (for the parliament held it was more wholesome for the king's soul that he should defend his own country against the barbarous French, than that he should provide for the safety of those in the East in his own person,) the patriarch's rage knew no bounds, and he lavished the most virulent abuse on the monarch. "The kynge, however, kepte his pacience and sayd, 'I maye not wend out of my londe, for myn owne sonnes wyll aryse agayne me whan I were absent.' 'No wonder,' sayde the patryarke, 'for of the devyll they come, and to the devyll they shall go, and so departed from the kynge in great ire.'" [1]

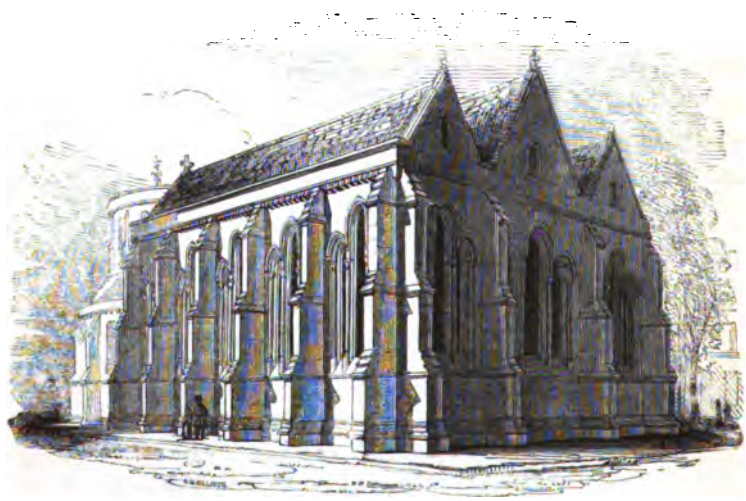
The foundation of the Temple Church was commemorated by the following inscription engraved within a half-circle in Saxon capitals, which, it is recorded by Stow, was copied by Mr. Holmes from that originally set up on the building.

+ ANNO · AB · INCARNA
TIONE · DOMINI · M°·C·L·X·X·X·V°·
DEDICATA —+— HEC · ECCLESIA · IN · HONO
RE · BEATE · MARIE · A · DNO · ERACLIO · DEI · GRA
SHE · RESVRECTIONIS · ECCLESIE · PATRI
ARCHA · IIII · IDVS · FEBRVARII · I°Q · EA · ANNATIM·
PETETIB · DE · IIVNTA · I° · PENITETIA · LX · DIES · INDVLSIT ·

[1] Fabian's "Chronicles," p. 280. edit. 1811.

By order of the Benchers of the two societies, a copy was made of this, in 1811, and put up in the inside of the church over the western entrance, where it is still to be seen. The *indulgence* mentioned in it, the Rev. Mr. Pegge states, in his "Sylloge of Inscriptions," is the earliest instance of the kind that he met with.[1]

Weever writes that "some hold the Temple was built by Dunwallo Mulmutius, A.M. 4748, as a place of sanctuary," and he goes on to say, although it was "newly founded of farre later times and dedicated to the honour of the blessed virgine," he himself believed it to be much more ancient than the generally received date.[2] In regard to this point, however, no other information is to be obtained, and little attention can therefore be paid to it; but we may safely infer that no part of the present building is of earlier date than that recorded in the preceding inscription.



[1] As quoted in Britton's "London," *ut supra*, Vol. I. p. 138.
[2] "Funeral Monuments," p. 441.

The Temple Church, at this time, consists of two parts; namely, the circular portion, or nave, already referred to, and an oblong addition (the choir) probably of later date, which is the part appropriated to the church service; the circular portion serving merely as a vestibule to it. A similar additional building belongs to all the English round churches, and has led to some discussion. Dallaway[1] asserts roundly that all these churches in their original design were merely circular, and that the oblong choirs, to which they are now but lobbies, are subsequent additions. To this, however, we are not disposed implicitly to assent. The church of the Holy Sepulchre at Jerusalem, which, as we have said, was built by the Empress Helena at the commencement of the fourth century, and, as it appears, was rebuilt by Charlemagne in the ninth, presents the appearance of an oblong building, semicircular at the west end, and terminating at the eastern in a nearly semicircular apsis. It is covered by two large domes, or cupolas, and is divided in the interior into a circular building (the western end), in the centre of which is placed the tomb of our Saviour, and a nearly square church communicating therefrom towards the East, and occupying the remainder of the building: within the area of the circular part, an aile is formed by a series of stone columns and piers indifferently, with semicircular arches which support the drum of the dome. The form, therefore, it may be seen, is precisely similar to that of the Temple Church, and of the other round churches, *as they now stand:* nor does there seem to be evidence to induce the supposition that it was at any time different. It may be mentioned too, that adjoining the eastern end of the building at Jerusalem there is a small crypt communicating therewith,

[1] "Discourses," *ut supra*, p. 47.

(on the site of which our Saviour's cross was discovered) [1] which is known as Helena's chapel, serving, almost, to identify the three divisions as coeval.[2] There is so much obscurity, however, in the accounts of the older writers—in that of Bede, for example, it is described as a large round church encompassed by *three walls* and supported by twelve pillars,[3]—that nothing positive can be advanced on the subject. If, however, the church of the sepulchre were originally of its present form,—and there does not appear to be any cause to doubt this,—it seems but reasonable that the military knights, when they erected their churches in England, professedly in imitation of that, should have raised not merely the circular vestibule but the oblong choir which we find attached. In the case of one of them, at all events, namely, the church of Little Maplestead, which, if not built by the Templars, certainly was after the same model, and with a like purpose, it was discovered, on strict examination at various points of the building, that all the foundations throughout are on one level; that below the ground there is a set-off of six inches externally, which runs round the whole of the building; that at the points where the circular portion of the church unites with the oblong, there is not the

[1] During the middle ages, as is well known, it was believed the relics of saints and martyrs were endowed with miraculous powers, and they were, in consequence, eagerly sought after by the pious of all degrees. As may be supposed, the Roman Hierarchy did not allow an appetite so advantageous to its coffers to languish for want of food, and none being more prized than the relics of the cross on which our Lord was crucified, we find, as Erasmus said, that if the fragments, received throughout the world as such, had been collected together, there would have been sufficient to build a ship.

[2] To our friend, Dr. Holt Yates, for the loan of some excellent drawings made during a residence in Jerusalem, and from which the foregoing description is taken, we offer acknowledgments.

[3] "Architectural Antiquities," *ut supra*, Vol. I.

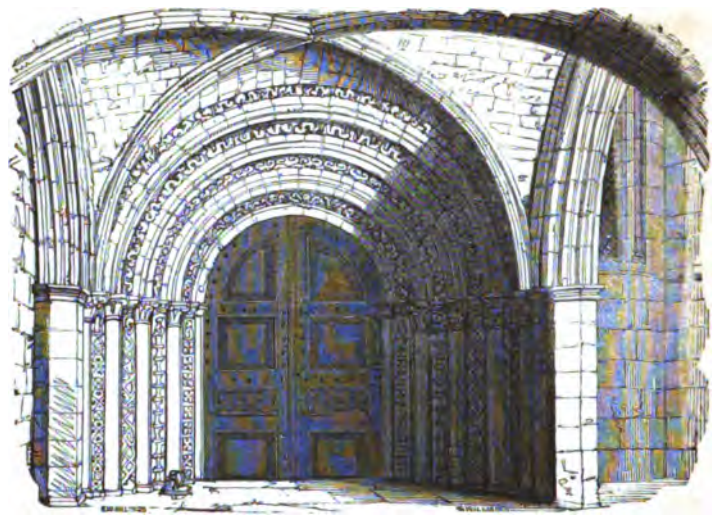
slightest indication of any difference in workmanship or materials; and again, it was clearly ascertained that the whole of the chamferred plinths to the buttresses, each of them having been examined separately, are on the same level; tending to prove, almost beyond a doubt, that the different parts of the building are of one date. [1]

At the Temple Church, as we have said already, the two portions display a trifling difference in style, and were evidently built at different though not distant periods; but whether at the first it may not have consisted of two parts, as at present, one of which was afterwards, perhaps accidentally, destroyed and renewed; or at all events, whether it was not originally designed to include the two parts, although not completed until some years from each other, we are unable to determine. Stow says that the church was "again dedicated and belike also newly *re*-edified" in the year 1240,[2] to which period the choir is generally ascribed; and one would almost suspect that had the church previously consisted merely of the circular building—had so large a portion of it as the choir forms then been *added* —some other word would have been used.

The entrance to the Temple Church, which is at the west end, is by a beautiful semi-circular-arched doorway, deeply recessed, having columns with enriched capitals on each side, and several ornamented archivolts around, springing from the former. The accompanying wood-cut affords a representation of it. This doorway leads immediately into the circular portion of the building, and of this our engraving displays the arrangement and architectural features. It presents, as may be seen, a very interesting mixture of the

[1] "The History and Antiquities of the Round Church at Little Maplestead, Essex," by William Wallen, Architect, p. 152, an interesting volume.

[2] "Survey of the City of London, &c." Strype's Edit. B. III, p. 271.



WESTERN DOORWAY.

Anglo-Norman circular with the early-pointed style—a specimen of that period in English architecture which has been termed the *intermediate;* when the solid and substantial forms of the semi-circular arch, and comparatively short and massive column, were about to give place to the fairy-like elegance and grace of the slender shafts, the minutely divided supports, and the richly-diversified forms which distinguish the pointed style. At the time of its erection, namely, A.D. 1185, and indeed even earlier, we may consider that the pointed style was in a great measure established in England upon systematic principles, as may be seen, without naming other instances, in the choir of Canterbury Cathedral, as well as in that other portion of it called Trinity Chapel and Becket's Crown; which parts were chiefly erected between the years 1175 and 1184.[1] We must suppose, therefore, either that a perfect knowledge of the

[1] Britton's "Chronological History of Christian Architecture in England,' p. 118, and the same author's volume on Canterbury Cathedral.

new style had not reached the architect—although from the intimate connection which subsisted between the professors of the art as members of the fraternity of Free-Masons, (and by which alone we can account for the sudden and universal developement of certain portions of a style, to be noticed in tracing the history of Gothic Architecture,) new principles were usually transmitted quickly from one to the other—or that caprice induced the admixture.

As may be observed in our engraving, an aile is formed within the area by six clusters of columns, each consisting of four insulated shafts banded together near the centre for support, and bearing pointed arches, the soffits of which are divided into several mouldings. Above these arches, and on the same face, (thus making the upper diameter of the building withinside less than the lower by the whole width of the aile on each side,) is a triforium, or gallery passing round the whole circumference, and adorned by a series of interlaced arches ; while in the clere-story above occurs, over each archway, a semicircular-headed window. From the abacus of each of the clustered columns (which is peculiar in its plan) rises a single shaft on the face of the triforum and clere-story to the top of the building, and from this spring ribs which support a flat ceiling, apparently, however, not original.

The groining over the aile, which is simple, is formed by cross-springers from the clustered columns to single columns attached to the external wall of the building, and has enriched bosses at the intersections. Upon the wall of the aile there is a continued arcade adorned by a billet-moulding, and short columns with enriched capitals ; and in the spandrels, as may be seen by the annexed engraving, occurs a series of sculptured heads

PART OF ARCADE IN THE CIRCULAR AILE.

which are of masterly design, and display astonishing variety of character.

These heads were said to be moulded in a coarse sort of mortar; but in 1827, when the circular portion of the church, including this arcade, was generally restored,[1] under

[1] To record this restoration, the following inscription appears within the easternmost window of the aile, and above the same window on the outside of the church.

HUJUSCE . ÆDIS . SACRÆ
PARTEM . AUSTRALEM . SIBI . PROPRIAM .
RESTITUI . CURAVIT .
INTERIORIS . TEMPLI . HOSPITIUM .
JOHANNE . GURNEY . ARMIGERO .
THESAURARIO.
MDCCCXXVII.

the able direction of Sir Robert Smirke, they were found to be of Caen stone, as were the capitals of the columns, and some few of the latter were used again. The present heads, which are carved in Portland stone, are copies of the originals. Above this arcade are eight semicircular-headed windows; four on each side of the west door.

Originally there were two small apartments attached to the south side of this part of the church, and communicating with it by a doorway from the aile; these, were removed in 1824. The triforium around the upper part of the circular area is approached by a small well-staircase—which also leads to the roof of the choir. Within a turret on the north side at the junction of the two portions; and communicating with this staircase is a small apartment, formed within a pier of the building, about four feet six inches long, and two feet six inches wide, which, it is supposed, was used as a penitential cell, or place for confinement.

On the floor of the area of the circular nave are two singular groups of sepulchral *Effigies* (each surrounded by a light railing) which have excited much discussion, and, although sadly mutilated, may be regarded as amongst the most interesting remnants of ancient English sculpture.

The northern group consists of five recumbent figures of knights, armed *cap-à-pie*, cut in high relief out of solid blocks of stone—each independent of the others—which at the same time form the plinths on which they rest; and the southern group, of four similar figures and a coffin-shaped stone *en-dos-d'ane*. The knights are represented in chain armour with surcoats, and bear shields of the Norman form, which however differ much in length: all, with one exception, repose on cushions, and the greater number have a lion, or other animal, at their feet.

In attitude, which is mostly spirited, they differ. Six of them are cross-legged, a position supposed, for some time, peculiar to the effigies of actual crusaders, but known now to have been employed to represent not only persons who *went* to Palestine as soldiers or pilgrims, but those who had vowed to go, or even those who had merely contributed funds to carry on the holy war. This statement is made more certain by the fact, in addition to other circumstances, that there are instances of effigies representing females on their tombs in this singular position.[1] The custom appears to have been nearly confined to England, and Dr. Nash[2] states that none of these cross-legged monuments are later than the reign of Edward II. or the beginning of Edward III. nor earlier than that of Stephen. Mr. Pennant mentions two modern examples on the tombs of persons who died in the seventeenth century, and are thus represented at the church of Mitton, in Yorkshire, but these appear to be quite exceptions to the general fact.

The notion which at one time prevailed that cross-legged figures were confined to the representation of Knights Templars has been long since exploded.

Relative to the singular arrangement of the statues upon the pavement of the church, it appears nearly certain that they were not always in the situations they now occupy; but, probably, were separately disposed in various parts of the church, on altar-tombs, or pedestals; and during some reparation, or from peculiar circumstances, were placed as they are now seen. The want of chronological order apparent in their arrangement, the crowded position, and the absence of any similar instances, assisted by the fact that

[1] Mills' "History of the Crusades," Vol. II. p. 9.

[2] As quoted in "Facts relating to the Temple Church." by J. Jekyll, Esq.

on excavating the ground beneath the northernmost group during the repairs in 1811, no coffins or remains were discovered, are sufficient evidence in support of the assertion.

To identify the various statues, with the exception of three or four, appears at this time to be impossible. We learn from Gough [1] that the first figure of the southernmost group, is representative of Geoffrey de Magnaville, Earl of Essex, who was killed in the year 1148, while besieging the castle at Burwell: and having been buried in the old Temple before mentioned, was afterwards removed to the present building. In this figure, the right arm is placed upon the breast, and the left supports a shield charged with rays on a diamond ground, now almost obliterated. The sword, as is the case with two of the other effigies, hangs on the right hand side.[2]

The next figure, which is represented as sheathing the sword, is of William Marshall, *Le Mareschall*, Earl of Pembroke, who died 1219: the shield, slung on his left arm, was charged with a lion rampant, which formed part of his arms; this however is now nearly illegible.[3] His son William Marshall, second Earl of Pembroke, who died in April 1230, is commemorated, it is stated, by the fourth effigy, a larger figure, and in a better state of pre-

[1] "Sepulchral Monuments of Great Britain." Vol. I. Part i. p. 23.

[2] In relation to the charge on the shield of this statue, Gough *(ut sup.)* observes in his introduction, (p. cv.) 'the first instance of arms on a shield on monuments, given by Montfauçon, in France, is in 1109; the oldest I have met with in England, is on the shield of Geoffrey Magnaville Earl of Essex, in the Temple Church.'

[3] "Upon William the elder, his tomb, I some years since read in the upper part *Comes Pembrochiæ*, and upon the side this verse;

. . . . *Miles eram Martis,*
Mars multos vicerat armis."

Camden's "*Britannia*." Middlesex.

servation than the others. The sword is suspended on the right side of the figure.

The third is much smaller than the others, and represents a youthful knight, bare-headed, with a cowl about his neck; "as if," says Mr. Pennant,[1] "according to common superstition in early days, he had desired to be buried in the dress of a monk, least the evil spirit should take possession of his body." His arms are crossed devotionally upon his breast, and the shield, which is slung on the left arm, is charged with three water bougets, the insignia of the Ros family. Weever,[2] from a portion of a Latin inscription appertaining to one of these cross-legged effigies which he discovered amongst the Cottonian M.S.S. and applied to this statue, supposes it to represent Robert Ros, a Templar who presented to the order the manor of Ribston, and died in the year 1245. Gough, however, assigns this figure, on the authority of Bishop Tanner, to the second Lord Ros, surnamed Fursan, as the person who actually presented Ribston to the Templars. He died 1227.

The stone coffin *en-dos-d'ane* forms the fifth subject in this group, and may be regarded with interest. The ridges and angles of its cover present a kind of cross, the top of which Gough states, for it is now hardly discoverable, terminated in a trefoil. "The foot rests on a bull's head, or perhaps a ram's, referring to the Holy Lamb; and from the middle of the shaft, issue two fleurets or leaves." This, he supposed, may be the monument of William Plantagenet, fifth son of Henry III. who, we know, was buried somewhere in the church, A. D. 1256, but the size of it much militates against the assertion.

[1] "Some Account of London." 5th Edition. p. 222.

[2] "Funeral Monuments," as quoted in "Illustrations of Public Buildings of London," *ut sup.* Vol. II. p. 141.

Of the figures composing the second group, namely, that on the northern side of the area, little or nothing is known. One of them, it appears from Camden and Weever, is meant for Gilbert Marshall, the third Earl of Pembroke, who was killed by falling from his horse in a tournament at Hertford in the year 1241 ; and one might be tempted from the general resemblance of the third, or centre figure, to that of the second Earl of that name (before particularised) more especially in the peculiar size, and from the circumstance of the sword hanging at the right side of it, to point to this as the one intended for him. Camden however says that the statues of William, and his sons William and Gilbert, all marshals of England and Earls of Pembroke, were still to be seen in this Temple, *cross-legged;* and as this figure is not so, we are unable to hold the position. The fifth figure, numbering from the southernmost, which is cross-legged and has an unusually plaintive and pleasing aspect, has been by some assigned to him.

The first figure in this group may be noticed as having foliage or roses sculptured on either side of the cushion which supports the head ; and the fourth for the peculiarly spirited manner in which the individual is represented, as trampling on a dragon, and at the same time drawing his sword.

Gough, mentions, as a circumstance communicated to him on good authority, that a Hertfordshire baronet made application to the society of Benchers, "for some of these cross-legged knights," to adorn a parochial chapel newly erected by him ; but that they, discovering as much good sense as regard for the remnants of ancient times, refused compliance. At the present moment the absurdity of the application, (now apparent to all, but seemingly then refused

without any expression of surprise,) induces involuntarily a smile ; and this anecdote is therefore interesting, as affording one example, among many, of the vast change in public opinion relative to the works of our forefathers, which has taken place so happily, and so universally within a few years. The remnants of the past have proved, and will prove, stepping-stones for the future. While telling us by intelligible signs what things have been, they appeal to our pride, forbid us to recede, and eloquently point out the way for an approach to excellence.

The oblong portion of the church, or *Choir*, which is one of the most pure and elegant examples extant of the early pointed style, is divided by clustered columns into three unequal ailes ; the side ailes being each about two-thirds the width of that in the centre. The clustered columns, which are four in number on each side, and do not consist of small independent shafts, as in the circular building, but form solid pillars, are extremely light and elegant, and are connected by pointed arches, the soffits of which are divided into numerous mouldings. The groining of the centre aile, which is of stone, is formed merely by cross-springers, consisting of simple mouldings, which rise from the caps of the columns, and have carved bosses at the intersections. Over the side ailes similar ribs are received on the caps of columns attached to the walls, but here they rise more pointedly, in order to make the ceiling to the three parts, the same height from the ground.

In each of the five compartments, into which the side walls are thus divided, occurs a triple lancet-headed window occupying nearly the whole space ; so nearly indeed, as to form each side of the church into a continued series of openings and mullions, and to give to it an astonishingly light and graceful appearance. The mouldings around the heads of

the triple windows are supported by small insulated columns, banded for strength near the center, and, as well as the columns themselves, are very beautiful in their details, as may be seen by our engraving of this portion of the building.

At the eastern end are three windows precisely similar to those in the ailes, excepting that the one in the centre is considerably larger than any of the others, and has in the spandrels formed by the line of groining, two small quatre-foil panels; the only instance of the occurrence of this ornament throughout the church.

Like many others of our old sacred buildings, this part of the Temple Church is sadly disfigured; not merely by the pewing, which, although an evil so far as regards the appearance of our religious buildings, is yet a necessary one, but by the anomalous introduction of various fittings in the *classic* style; such as the altar-piece, the pulpit, and the organ-gallery.[1] The former, which is of oak, is a heavy composition of Corinthian columns &c., but presents in the wreaths of flowers, by which it is adorned, several specimens of most exquisite carving, to be ascribed almost with certainty to Grinling Gibbons. The pulpit and sounding-board, also of oak, are elaborately carved, but in point of execution may not be compared with the altar-piece. The organ-screen bears on it the date of its erection, 1682; about which time probably, (or shortly after, for the building was repaired in 1695,) many other inconsistencies, remains of which are still apparent on the outside of the church, were executed. The roof above the choir, which is of a very steep pitch, is somewhat singular in construction.

Against the south wall of the choir at the east end, oc-

[1] The Organ is remarkable for its excellence, and is one of the oldest in London.

curs a recumbent figure of a bishop, (holding a crosier in his hand, and clad in the pontifical robes,) resting on an altar-tomb, about 18 inches from the ground, and surrounded by an iron railing. This figure, which is boldly, we may almost say beautifully sculptured, has given rise like those in the circular nave, to much discussion; some supposing it to commemorate Heraclius, the patriarch of Jerusalem, who, as we have said, consecrated the church in the year 1185.

On the 7th of December, 1810, this tomb was opened, and within it was found an entire skeleton of a man wrapped in sheet lead, with several pieces of a crosier, or pastoral staff by his side.[1] There were also found portions of the skeleton of an infant; a circumstance involved in much mystery. The dust in the coffin Mr. Jekyll relates,[2] was carefully sifted, in the hope of discovering an episcopal ring, but without success. It appeared, however, that the tomb had been previously examined, and most probably rifled; (perhaps by Wat Tyler's band,) for the leaden envelope, part of which had perished, had been cut down the centre by a blunt instrument of some sort. If this, then, were the tomb of Heraclius, who as we know, returned from England to Jerusalem, it is clear he must have been brought here a second time, and, as it would appear, expressly for the purpose of sepulture. The Temple church was accounted so holy, that the most distinguished people in the kingdom as-

[1] According to the ordinances of the Pope, a bishop was not to be considered inaugurated until he had received from the Pope's agent the *pall* and *crosier*, for which a comparatively large sum of money was required. These were usually buried with their owner, either on superstitious grounds, or more probably as it would appear, in order that the new bishop might not fancy that the old crosier would suit his purpose as well as a new one, and so defraud the Pope of his *hardly*-earned dues.

[2] "Facts Relating to the Temple Church," *ut supra*.

pired to be buried there ;[1] and Mr. Jekyll thinks it not in the least unlikely that Heraclius was brought over: there is not however the slightest evidence of such a circumstance, nor does it seem even probable ; Heraclius on his return to the holy city having "lived viciously, and died obscurely."[2]

Malcolm states without question or comment,[3] on the authority of Mr. Nichols, that this elegant monument is to the memory of Silvester de Everdon, who was Bishop of Carlisle from 1246 to 1255, when he was killed by a fall from a mettlesome horse ; and as we know that he was buried in this church, there can be but little doubt on the subject. In regard to the infant's skeleton found within the tomb, there have been several suppositions, but there is no certainty. If this be the tomb of Everdon, it does not appear out of character to suppose that the body of the infant, William

[1] The Temple was often made a storehouse for treasure too. Stow says on the authority of Matthew Paris, "that in the year 1232, Hubert de Burgh, Earl of Kent, being prisoner in the Tower of London, the king was informed that he had much treasure laid up in this new Temple, under the custody of the Templars. Whereupon he sent for the Master of the Temple, and examined him straightly ; who confessed that money being delivered unto him and his brethren to be kept, he knew not how much there was of it." And again, that in the year 1283, "Edward I. taking with him Robert Waleran and others, came to the Temple ; where calling for the keeper of the Treasure-house, as if he meant to see his mother's jewels that were laid up there to be safely kept, he entered into the house, breaking the coffers of certain persons that had likewise brought their money thither ; and he took away from thence to the value of £1000. Many parliaments and great councils have been there kept, as may appear by our histories." "Survey," *ut sup.* B. III. pp. 270, 271.

[2] Fuller's "Historie," *ut sup.* Heraclius, or Eraclius was born at Auvergne in France, and was in early life made Archbishop of Cæsarea. In 1181, (an old M. S. quoted by the author of *L'Art de Vérifier les Dates*, says 1180.) he was "for his handsomenesse" made Patriarch of Jerusalem, and caused great scandal soon after the appointment by his conduct. He died A. D. 1193.

[3] *Londinium Redivivum*, Vol. II. p. 294.

Plantagenet, before mentioned, who was buried here about 1256, may have been placed within it: as however there is no authority for such an assertion, it is advanced with the greatest diffidence.

Against the north wall, at the east end, is a figure to the memory of Edmund Plowden the lawyer ; who died 1584: [1] it is recumbent on an altar tomb, with a composed alcove ; and at the west end of the church is a figure, kneeling before a desk beneath a canopy or alcove similar in outline to the last, in commemoration of — Martin, sometime Recorder of London. This monument has no date, but presents the following inscription :—

" Salve, Lector.
Martinus jacet hîc ; si nescis cætera, quære
Interea tumuli : sis memor ipse tui.
Vale, Jurisconsulte.
Accedit totum precibus quacunque recedit,
Litibus eternum sic tibi tempus erit."

On the south wall, among many tablets to the memory of benchers and others, is one to *Anne Littleton*, who died 1623, daughter-in-law to Sir Edward Littleton ; and, immediately against it, a second to commemorate *Clement Coke*, son of Sir Edmund Coke ; a coincidence which can hardly escape notice. A long epitaph on the former, as recorded by Strype,[2] ends thus prettily :

[1] Plowden the celebrated author of the " Reports," studied the elements of legal knowledge, in which he afterwards became so eminent a proficient, at the Middle Temple, and held there the office of treasurer during the rebuilding of the great Hall ; in one of the windows of which, his arms, with the date 1576, still remain. This gentleman was of an ancient family in Shropshire, and a most distinguished lawyer and author. Herbert's " Antiquities," *ut supra*. p. 269.

[2] Strype's Edition of " Stow's Survey," &c. *ut supra*, B. III. p. 272.

"Keep well this pawn, thou marble chest;
'Till it be called for, let it rest.
For while this jewel here is set,
The grave is but a cabinet."

The celebrated Selden who died in the year 1654, was also interred here. He is reported to have been super-eminently conversant with the laws and literature of his country; but, says Pennant, "towards the close of his life, he was so thoroughly convinced of the vanity of all human knowledge, as to say that the 11th, 12th, 13th, and 14th verses of the second chapter of the epistle to Titus, afforded him more solid consolation than all he had ever read."[1]

The general dimensions of the church within the walls are as follows. Diameter of the circular area, 58 feet. Length of the choir 82 feet. Width 58 feet, and Height 37 feet.[2]

The appearance presented at this moment by the exterior on the south side of the church,—which until a few years back, was hidden by various buildings now cleared away,—is perhaps sufficiently indicated by our engraving. This aspect however, given to it in the late restoration, was not extended to the other fronts of the church, probably for lack of funds. The northern half of the circular building, to be observed from some of the adjoining houses, presents battlements around the upper portion, (although probably this was not the original form,) instead of the close parapet and corbels introduced on the other side; and the roof over the aile, which is there covered with tiles, is seen from below. At the east end there are three high gables, each

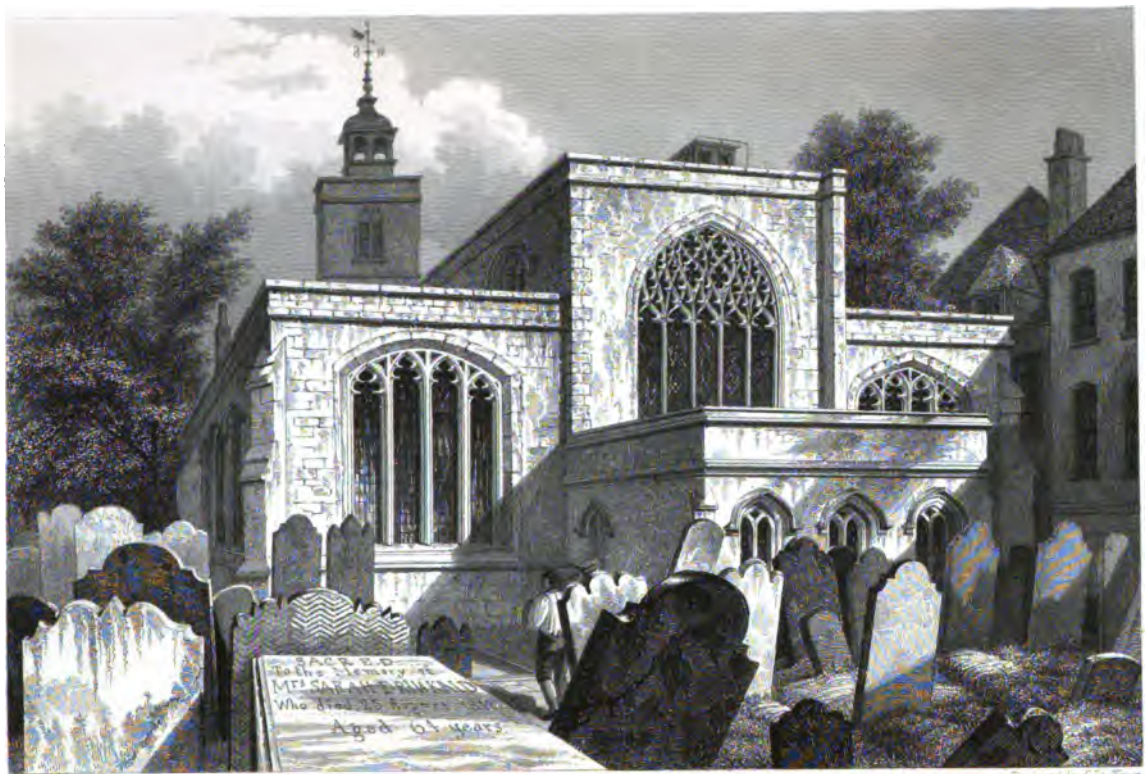
[1] "London," *ut supra*. p. 224.

[2] Britton's "Illustrations of the Public Buildings of London." Vol. I. p. 144.

crowned by a small urn with a flame issuing from the neck of it,—a slight relic probably of the alterations and *adornments* made at the end of the seventeenth century; a period when an universal contempt for gothic architecture seems to have been displayed, and all were desirous to mould their ideas by the remnants of classic art which were then becoming generally known. This part of the building forms the subject of one of the illustrations.

In concluding our account of this interesting edifice, we cannot avoid one remark in regard to the obvious alterations made in the character of the mouldings introduced on that side of the church which has been restored, more especially of the choir. When no remnants of those portions of a building which are to be imitated exist, it only remains for the architect to study well the general character, and to design his details as much in accordance therewith as possible: but when, as in this case, perfect examples of every moulding are to be seen,—more particularly if with the restored parts, some portions of the original are to placed in juxta-position,—any departure therefrom must be usually not merely uncalled for, but deserving of censure.

The present Master of the Temple is the Rev. C. Benson, A.M.; well known to the literary and religious world as the author of "The Hulsean Lectures" for 1820 and 1822.



ALLHALLOWS — BARKING,

CHURCH OF ALL-HALLOWS,

BARKING.

" As star that shines dependant upon star,
Is to the sky while we look up in love ;
As to the deep fair ships, which though they move
Seem fixed to eyes that watch them from afar ;
As to the sandy desert fountains are,
With palm groves shaded at wide intervals,
Whose fruit around the sun-burnt native falls
Of roving tired, or desultory war—
Such to this British isle her Christian fanes,
Each linked to each for kindred services."

WORDSWORTH.

THE parish Church of All-Hallows, Barking, which is a very interesting remnant of by-gone times, both as regards its architectural characteristics, the numerous brasses and monuments that it contains, and the many vicissitudes it has witnessed, stands on the north side of the east end of Tower Street—the west end of the church being in Seething Lane.[1] Like many of the other old churches which are to

[1] " In Seething Lane, or, as it was anciently called, *Sydon* Lane, stood a large house, built by Sir John Allen, Lord Mayor, and privy counsellor to Henry VIII. It was afterwards Sir Francis Walsingham's, and after that became the property of Robert Devereux, second Earl of Essex." Pennant's " London," 1813. p. 381.

be found in this metropolis—usually surrounded by houses, and disfigured by modern additions—there seems to be no record of the date of its foundation.

The Emperor Phocas, says Newcourt,[1] commanded, at the desire of Pope Boniface IV. about the year of our Lord 608, that on the site of the Old Temple, in Rome, called *Pantheon*, formerly erected in honour of all the pagan gods by the Emperor Domitian, the church of the Virgin Mary, and of All the Martyrs should be built; that where formerly the worship not of all gods, but of all devils was performed, the memory of all saints might then be celebrated: and this festival from that time was solemnized at Rome on the Kalends, or first day of November; "for they feign that on this day, all the saints meet together purposely to intercede for man." About the year 834, the Emperor Ludovicus ordained that the festivity of All-saints, or All-hallows, as it was termed, should be solemnly celebrated in France on that day for ever, which example was followed by the whole church, and many religious buildings were dedicated in honour of that festival.[2]

Nearly all the churches so dedicated, which remain in London,—and they are numerous,—are of old foundation, and that of All-hallows, Barking, now under consideration, is amongst them. It has its distinguishing title from the circumstance, that it originally belonged to the Abbess

[1] "*Repertorium.*" 1708. v. 1. p. 237.

[2] The first of November, or All-hallow's day and its vigil, known as Hallow-E'en, are even now regarded as festivals amongst the peasantry in many parts of England, Ireland, and Scotland. On Hallow-e'en it has been customary for youths of both sexes to assemble together "to burn nuts" to "sow hempseed," and practice various other charms, with a view to penetrate futurity—ever a ruling passion in an early state of society—and ascertain the name and features of their future partners. Bonfires were lighted on elevated ground, and it was made a night of general festivity.

and Convent of Barking, in Essex; which was founded in the year of our era 675, by Erkenwald, son of Anna, King of the East Angles, and afterwards Bishop of London.[1] The earliest notice we have of a building here, appears to relate to a chapel, on the North side, which was raised by King Richard I. (who reigned from the year 1189, to 1199) and was munificently endowed by several of his successors. The most remarkable thing in this chapel, was a statue of the Virgin, which was placed there by order of King Edward I, about the end of the thirteenth century, in consequence of a vision which appeared to him in his sleep, commanding him so to do; and promising that if he visited it five times in every year, and kept the chapel in repair, he should be victorious over all nations, be King of England when his father died, and subduer of the Welsh and all Scotland.[2]

To the truth of this story he swore before the Pope, and obtained a dispensation of forty days' penance for all true penitents who should contribute towards the lights, repairs, and ornaments of the chapel, and should pray for the soul of King Richard, whose heart was buried beneath the high altar.

Our lady of Barking, as the statue was called, thus attained great repute, and numbers of persons continued to flock to her shrine, and with rich offerings to claim her intercession on their part with the Most High, up to the period of that "reformation" which was so strongly

[1] Tanner's "*Notitia Monastica*," Essex V. Benedictine Nuns. He calls it Berking *olim*, Berechinga, or Bedenham; and says, at the dissolution of Monasteries by King Henry VIII, it appeared to be endowed according to Dugdale, with £862. 12s. 5d. per annum, but according to Speed, with £1,084 6s. 2d. It was of the order of St. Benedict, and was dedicated to the blessed Virgin, and St. Ethelburgha, or Alburgh the first Abbess, sister to the Founder.

[2] Newcourt, "*Repertorium*," *ut sup.*

called for. Previous to that event, however, other circumstances connected with the chapel occurred; among which it may be mentioned, that John, Earl of Worcester, obtained a licence from King Edward IV, to found here a brotherhood for a master and brethren, and gave to them part of the possession of the alien priories of Tooting-Beck and Okeburn.[1]

King Richard III, whose memory, from a variety of causes, has been rendered so entirely infamous that we can hardly recognise him as connected with any act save one of blood, rebuilt the chapel and founded therein a college, consisting of a Dean and six canons, which was dissolved in the year 1548, and we must suppose that the chapel was then taken down: for we learn from Newcourt, that the ground was used as a garden during the reigns of King Edward VI, Mary, and part of that of Elizabeth, "till at last a strong frame of timber and brick was set thereon, and employed, as a store-house of merchants' goods."

Of the church itself we find no account from which to judge of its original extent or form. According to Maitland, All-hallows, Barking, was made a vicarage in the year 1389,[2] and continued in the gift of the Abbess and Nuns of Barking, till 1546, when King Henry VIII, conveyed it to Thomas, Archbishop of Canterbury, whose successors still retain it. In matters ecclesiastical, except

[1] Dugdale's "*Monasticon*," continued by Caley, Ellis and Bandinel. Vol. VI. part III. p. 1456. Malcolm, however, says, on the authority of *Harleian M. S.* No. 601. that King Edward IV. founded two chantries in this chapel; and for providing two priests, he gave unto the Master and Wardens of the same fraternity the lordship of Totenbecke in the county of Surrey, *per annum*, £24. 3s. 2d. "*Londinium Redivivum*." V. II. p. 429.

[2] In the vestry room, which adjoins the east end of the church, there is a list of the presentments; by which it appears that William Collis, (the first on the list) was made vicar in 1387.

as to wills and administration, it is subject to the Archdeacon of London.[1]

In 1639, a petition was presented either to the bishop or to parliament, against Dr. Layfield, the vicar, complaining of several innovations that he had made in the church service tending to the encouragement of Popery, which caused much dissension throughout the parish. This charge was referred to the "grand Committee for religion;" from whose report it afterwards appeared that he had removed the communion table from its ancient situation; had adorned the place with a variety of images; and had erected a cross over the font. In addition to these charges it was stated, that the vicar bowed when administering the sacrament, at the rails, within the rails, and at the table; and that he repeated this ceremony on his return. The letters I. H. S. had been placed upon the communion table by his orders, and in forty other places, and it was understood that he had charged with sacrilege, those persons who were sent to remove them. In consequence of these and other acts, so displeasing to his parishioners, he was ordered to appear before the House of Commons as a delinquent, but it seems that the matter was ultimately arranged amicably.[2]

According to a tablet which now hangs beneath the organ-gallery of the church, a serious accident happened to the building in the middle of the seventeenth century: it states that "this church was much defaced and ruined by a lamentable blow of twenty-seven barrels of gunpowder, that took fire the fourth day of January, 1649, in a ship-chandler's house, over against the south side of the

[1] Maitland's "History of London," 1756. Vol. II. p. 1051.

[2] "*Londinium Redivivum.*" Vol. II. p. 417. Maitland's "History," &c. Vol. II. p. 1053.

church ; and was afterwards repaired and beautified at the sole cost of divers of the parishioners, by a voluntary contribution, as it is recorded in the church books."

According to Strype, who gives an account of this accident, the chandler was busy in his shop barrelling the powder about seven o'clock in the evening, when it became ignited, and blew up not merely that house, but fifty or sixty others adjacent. The number of persons who were destroyed was never ascertained ; for the next house but one was a tavern, known as " The Rose," which was full of company when the explosion took place, in consequence of a parish dinner : it must have been very great, however, judging from the limbs and bodies which were dug from the ruins. The hostess of the tavern sitting in the bar, and the waiter standing by with a tankard in his hand, were found entire beneath some timbers which had formed a roof over them, but were dead from suffocation. It is recorded, that in the morning after this disaster, a female infant was discovered lying on the top of Barking church in a cradle, without any traces of fire and unharmed. The parents were never traced, but the infant was taken charge of by a parishioner and lived to an adult age.[1]

At the same time that the parts of the church damaged by this fire were restored, the present brick steeple was built, 1659, and the churchwardens put over the clock, (which projects from the front of the church on a bracket) a figure of an angel sounding a trumpet. A succeeding churchwarden, in 1675, removed this, and placed it over the altar, and the clergyman being seen to perform a number of genuflections before it, and other ceremonies not common at that period, the churchwarden was indicted, and compelled to burn the image.

[1] Strype's Edition of Stow's "Survey of the City of London." B. II. p. 36.

At the great fire of London in 1666, this church narrowly escaped, and the vicarage house was burned down; since which time few events of any consequence have occurred in connection with the building.

The interior of this church, which is light and spacious, exhibits a somewhat singular appearance; inasmuch as the architecture of the eastern end of it is of a different period to that of the other parts, having been probably, an addition to the original building. Our engraving of the interior represents it as seen from the west end, and shews clearly the peculiarity to which we allude. The body of the church consists of a nave with ailes; and the pillars and arches which divide these, support a clere-story, containing on either side seven flat-pointed windows, each of which is divided by mullions into three lights with cinquefoil heads. The pillars towards the west end are circular and massive, with capitals formed by a few simple mouldings, and the soffits of the sharply-pointed arches springing from them, are merely divided into plain faces, and may be regarded as early specimens of the first pointed style of architecture, probably of a date not later than the end of the twelfth or the beginning of the thirteenth century. The three easternmost archways present slender clustered columns rising much higher than those last mentioned; and the arches connecting them are made correspondingly more obtuse, so that the clere-story commences at the same level throughout the church.[1] The soffits of the arches are here divided into numerous mould-

[1] We should perhaps mention, that the easternmost opening of the three is less in span than the others, and the crown of the arch is somewhat higher; sufficiently so, indeed, to cause a break in the string-course, which runs round the interior below the clere-story, and thus to divide the church into three separate parts.

ings, and their general appearance might lead to the supposition that this part of the church was built about a century after the western portion; but there does not appear to be any record of the circumstance: so that we are unable to state whether this was an addition to the building, or whether it was merely a rebuilding rendered necessary by accident or other cause. It is said, however, that when digging in the church, some years ago, a wall was found to extend across the building, near the pulpit, at a considerable depth from the surface,[1] and this would lead us to believe the former of these two suppositions.

The south aile is lighted from five large windows, (divided similarly to those in the clere-story,) the heads of which are, apparently, segments of a circle; while in the north aile there are four windows of the same character, but terminating in obtuse angles. This same difference in the heads of the windows appears in those of the east end of the two ailes; the one in the south aile being apparently a segment of a circle, while the other is obtusely pointed. The large centre window at the east end, as may be seen in the engraving, is sharply pointed; the head is filled with tracery, and it is apparently of an earlier date than those we have just described. In regard to the difference between the windows of the north and south ailes, it seems probable that this was made when the church was repaired, after the explosion of gunpowder before alluded to, which took place on the *south* side of the church, and when, as we know, the building was much injured. The ceiling to the nave is divided by ribs into ten compartments, each of which is filled with cinque-foil headed panelling; the ceiling over the ailes is perfectly plain. In 1705, when

[1] "A New View of London." 1708. Vol. I. p. 97.

the church was repaired, it is said that the roof was then neatly ceiled with timber and boards, and was painted of various figures.[1] The present roof and ceiling, however, were not constructed until the year 1814, at which time more than seven thousand pounds were expended in making various alterations and repairs.[2]

The altar-piece consists of carved Corinthian columns painted to imitate oak, with entablature surmounted by urns and the royal arms. Various panels formed by wreaths and scrolls receive the Creed and Lord's Prayer, and on either side of the Decalogue, which appears over the communion-table, is a well executed painting, of Moses on the north, and of Aaron on the south. The whole of the altar-piece, it is recorded on a tablet, was the gift of Mr. John Richardson, in 1685.

The communion table is of oak, curiously carved and inlaid, and around it is a neat railing of brass. Two large brass candlesticks with wax tapers, stand upon the table, and assist to render the chancel somewhat more Roman Catholic in its appearance even now than is usually the case in Protestant churches; a circumstance perhaps hardly worth mentioning, but for the several disturbances before detailed, which occurred here many years ago from a similar cause.[3]

On the south side of the chancel stands a marble font having a carved wooden cover which is worthy of notice, notwithstanding the injury it has received from repeated

[1] "A New View of London," *ut supra*, "all the capitals of the columns were gilt with gold."

[2] The old vestry room was taken down and rebuilt, an external entrance to the great vault was made, the north and south porches were rebuilt, the organ gallery was extended, a new head with stained glass was put to the east window, and all the tombs were cleaned.

[3] See pp. 5 and 6.

coats of paint. It represents three angels plucking flowers and fruit, and appears to be of the same date as the altar-piece.

The pulpit, sounding-board, and reading desk, are of oak; and on the screen which separates a lobby formed beneath the organ gallery, from the church, are some well-executed carvings.

The length of the church is 108 feet, the width 67 feet, and the height 35 feet.[1]

Within the church there are many interesting *monuments*, and *funeral brasses* of early date; and in reference to the latter, we may perhaps say, *en passant*, that stones inlaid with brass have been discovered, of a date as early as the year 1308, but that they did not come into general use until the middle of the same century. They were chiefly made in Flanders, and formed an object of considerable traffic with this country, until the time of King James I.[2]

In the pavement of the south aile, near the chancel, is a large and ancient engraved effigy of this sort, to the memory of John Rulche who died in the year 1498. It represents him in the dress of the time, with long hair, and his hands are clasped upon his breast. Above this are three smaller brass figures of a man and probably of his two wives, with the date 1500. From their mouths proceed labels presenting pious invocations, such as *Libera nos! Salve nos!* On the same side of the church are effigies in brass of a knight in armour, and a lady; with part of the inscription remaining, dated 1546, but no names; and in the north aile there are others representing

[1] "A New View," &c. *ut supra.*

[2] Faulkner's "History of Kensington." p. 257.

an ecclesiastic and a female, the date of which is probably 1437.

Affixed to one of the pillars in the south aile, is a plate of brass presenting some doggrel verses, to commemorate *Armac Aymer*, governor of the pages of honour, ("or master of the Heance men,") to King Henry VIII., King Edward VI, Queen Mary, and Queen Elizabeth, during fifty-six years.

The greater number of these brasses,—and there are many more about the church than we have mentioned,—originally had religious inscriptions attached to them, but these for the most part, were purposely defaced or destroyed at the time of the Reformation. At that epoch, a commission was instituted giving power to various persons throughout the country, to remove or deface all objects which in their opinion might lead to idolatry or popery—whether shrines, relics, or pictures; and the most wanton devastation was committed in consequence, in every church which possessed sepulchral monuments, by those to whom this power was entrusted. According to Fuller, Queen Elizabeth, in the second year of her reign, issued a proclamation against "breaking or defacing of monuments of antiquity in churches or other public places for memory and not for superstition;" and again at a later period, but was unable for a long time to prevent their destruction.[1] A similar wanton outrage of the remains of ancient art took place during the dominion of Cromwell, when tombs were desecrated, and churches were used as barracks for the soldiers and their horses.[2]

On the north side of the chancel stands a canopied altar-tomb, of carved granite, or greenish conglomerate,

[1] "Church History." B. IX. p. 65.

[2] See "Churches of London." St. Paul's Cathedral, p. 16.

crowned with a range of strawberry leaves. The soffit, or underside of the canopy, displays miniature groining and pendants; and the face of the tomb is divided into panels, and exhibits shields and other enrichments. On the wall above the tomb and beneath the canopy, are two small groups of figures; the one representing the father with his three sons, and the other the mother with four daughters; the two principal figures have labels from their mouths.[1] There was originally an inscription around the edge of the tomb, on a plate of brass, (as may be inferred by the holes made for the screws which fastened it,) but this, through the circumstances already stated, has been destroyed. Strype mentions that Thomas Pilke founded a chantrey here in the 16th year of Richard II. (1392.) to pray for his soul, and would seem to connect this tomb with him; apparently, however, it is of later date.

On the opposite side of the church is a smaller monument, as represented in the annexed engraving, which is made of the same material, and is evidently of the same period as the last. At the back on a plate of brass is represented the resurrection of Christ; but from this tomb also the inscriptions have been removed. There are many less ancient monuments and tablets within the church, although none which require especial mention; and several persons intimately connected with the history

[1] On that from the man's mouth was written,

> "Ego resurgam, et in carne mea videbo te Jesum,
> Deum Salvatorem meum."

And on the other.

> "Qui Lazarum resuscitasti a monumento fetidum,
> dona nobis requiem."

Stow's "Survey," B. II. p. 35.

of our country were buried there, of whom we do not find any memorials: we may however mention as among them, Henry Howard, earl of Surrey, who was beheaded on Tower Hill, the nineteenth of January, 1546. Camden says, "he was the first of our English nobility who did illustrate his birth with the beauty of learning," and his learning, says Weever, with the knowledge of divers languages.[1]

In the chancel was buried *Archbishop Laud;* who was decapitated in 1644. Laud was born at Reading in Berkshire in the year 1573, and was educated at St. John's College, Oxford, of which he became president in 1611. On account of the violence of his party opinions, he failed to obtain preferment till late in his life; but being then

[1] Newcourt's "*Repertorium,*" Vol. I. His ashes were removed to Framlingham in Suffolk in 1614. Pennant's "London." 1813, p. 381.

introduced to King Charles I. by the Duke of Buckingham, he was speedily taken into high favour, and made Bishop of Bath and Wells, and afterwards of London. In 1630, he was elected Chancellor of the University of Oxford, and in the course of three years, made Archbishop of Canterbury. Laud seems to have been an enthusiastic, indiscreet man, somewhat more inclined to popish rites and ceremonies than was pleasing to the people, and by his arbitrary proceedings in ecclesiastical matters, had made himself disliked by the greater part of the nation. In 1640 he was impeached for high treason, but was not brought to trial until 1645; when he was declared guilty by a bill of attainder, and sentenced to the death of a common felon. He petitioned however, as he was a bishop and a peer of the realm, that he might be decapitated; and his request being complied with, after some difficulty, he was executed on Tower Hill. Through the intercession of his friends, his remains were placed in this church; but in the year 1663, they were removed to the chapel of St. John's College at Oxford.

In the churchyard, which is said to have been formerly much larger than it is now, *Bishop Fisher*, the zealous friend of *Sir Thomas More*, was buried after his execution on Tower Hill in 1535. A short time before his death, Pope Paul III. made him a Cardinal; but the hat did not arrive until the prelate's head was placed on a pole on London Bridge. Fisher, with mistaken zeal, having steadily refused, in conjunction with More, to acknowledge the king's supremacy, was committed to the Tower in 1534; and only left his prison to go to the place of execution. During his confinement he endured many privations and much misery, as we learn from a most pathetic letter, (preserved in the British Museum,) which

he addressed to Cromwell, the Secretary of State.[1] He says—

" Fothermoor I byseche yow to be gode master un to me in my necessite; for I have neither shirt, nor sute, nor yett other clothes, that ar necessary for me to wear, but that bee ragged and rent so shamefully. Notwithstondyng I myght easyly suffer that, if thei wold keep my body warm. But my dyett allso, God knoweth how slendar it is at meny tymes. And now in myn age my sthomak may nott awaye but with a few kynd of meats; which if I want, I decay forthwith, and fall into coafes and diseases of my bodye and kan not keep myself in health. And, ass our Lord knoweth, I have no thyng laft un to me for to provyde eny better, but ass my brother of his own purs layeth out for me, to his great hynderance. Wherfoor gode master Secretarye saftenes I byseche yow to have sum pittie uppon me, and latt me have suche thyngs ass ar necessary for me in myn age, and specially for my health. And allso that it may pleas yow by your hygh wysdom to move the Kyng's Highness to take me un to his gracioss favor agane, and to restore me un to my liberty, owt of this cold and paynefull emprysonment; whearby ye shall bynd me to be your pore beadsman, for ever un to Allmyghty God, who ever have you in his proteccion and custoody.

Other twayne thyngs I mustt allso desyer uppon you: thatt oun is, that it may pleas yow that I may take some preest with me in the Towr, by the assygnment of the master levetenant, to hear my confession againste this hooly tyme: That other is, that I may borow sum bowks to styr my devocion mor effectuelly thes hooly dayes, for the comforth of my sowl. This I byseche yow to grant me of your charitie. And thus our Lord send yow a mery Christenmass and a comforthable, to your hart's desyer. At the Tour the XXII. day of December.

Your pore Beadsman,
Jo. Roff."

His body, after lying some time in this churchyard, was removed to St. Peter's in the Tower, and placed with that of his friend Sir Thomas More.[2]

Of the exterior of the church very little need be said; the greater part of it being clearly represented in one of our engravings. At the west end, with its front in Seething

[1] *Bibl. Cott. Cleopatra. E.* vi. *fol.* 172. quoted in Brayley's "*Londiniana,*" Vol. I. p. 256.

[2] See "Churches of London," St. Peter ad Vincula, p. 10.

Lane, stands a large square brick tower with turret, as seen in the back ground, within which is a peal of eight bells.[1] The interior of the church is approached from porches on either side of the tower, over which are various modern dwelling houses abutting on the church.

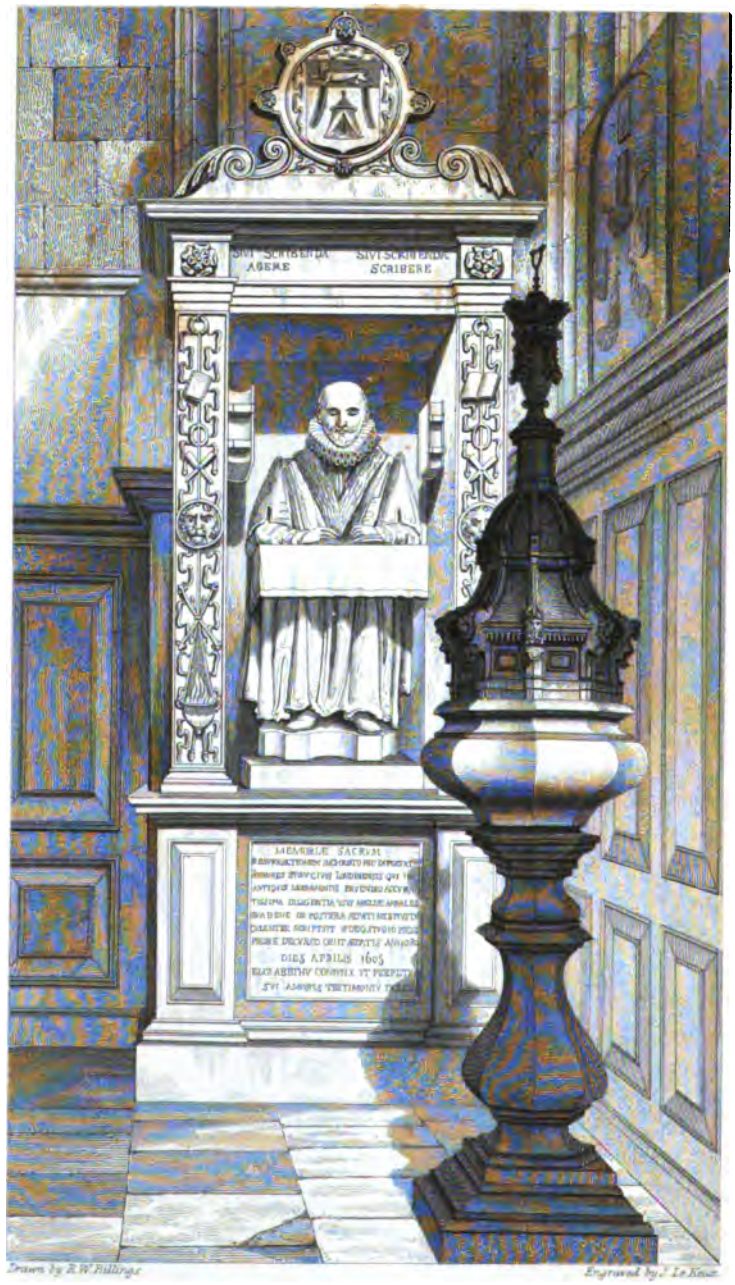
We may add that on the south side of the church there is an old staircase-turret remaining, which formerly led to the roof, but is now stopped up ; and that within the porch on the same side, leading into the church, is an arched doorway in the Tudor style of architecture which merits attention. The Rev. Samuel Johnes Knight, A. M. the present Incumbent was presented to the vicarage in the year 1783, by King George III. The Curate is the Rev. H. G. White, who has officiated here more than thirty years.

[1] These bells were fixed in 1813,-14, and cost the parish £377, exclusive of the value of the metal in the old ones.

The use of bells for religious service in England, appears to be coeval with the building of parish Churches. Paulinus, Bishop of Nola in Campania, who lived at the end of the fourth century, is supposed to have been the first who introduced them to Italy, but we find no mention of large bells until the year 680, when Venerable Bede speaks of their use in England. (*Hist. Eccle. lib.* iv. *c.* 23.) In the tenth and eleventh centuries, bells, tuned to harmonize one with another, on which changes were rung, were in general use, and from that period nearly up to the present time, Englishmen have been more or less noted for their attachment to bell-ringing. Before the Reformation, church-bells were supposed to have of themselves real virtues; it was believed that they prayed to God for the living and the dead, and that they had power not only over lightning and the tempest, but over evil spirits. " Lightning and thunder, I break asunder," formed part of the motto usually inscribed on them. (*Fuller's " Church History," B. IV. c.* 9.) On the elevation of a new bell, many ceremonies were performed ; it was baptized by a bishop, persons of high rank became its godfathers, and certain prayers were said, expressly arranged for the occasion.

One of the heaviest bells in England is " Great Tom of Oxford," which weighs about 17,000 *lbs*, but this may not be compared with the Russian " King of Bells " at Moscow, which is above twenty feet in diameter, and weighs 400,000 *lbs.*

ST. ANDREW'S UNDERSHAFT.
Leadenhall Street.



ST ANDREW'S UNDERSHAFT,

Stows Monument, and the Font

ST. ANDREW'S UNDER-SHAFT,

LEADEN-HALL STREET.

"Come, gentle Spring, ethereal mildness, come,
And from the bosom of yon dropping cloud,
While music wakes around, veil'd in a show'r
Of shadowing roses, on our plains descend."

THOMPSON.

THE approach of the joyous and gladsome Spring, when nature first awakes from the long and dreary sleep into which she may be said to fall annually,—when the trees put forth their foliage to drink in the healthful rays of the sun, and the happy birds sing praises of the season all the day, has ever been hailed with delight by the denizens of the world; and, in an earlier and less sophisticated state of society than the present, our forefathers were wont to set apart the first day of May, (which may be regarded as its commencement,) as a great rural festival: when they might give loose to the exuberance of spirit excited by the aspect of nature, and, by the due enjoyment of the means of happiness afforded them, testify their gratitude to the all-wise Regulator of the universe. At this period of the year in by-gone times, the careful citizen, the gay and spend-thrift *'prentice*, the learned priest, the swaggering man-at-

arms, and the wary statesman, walked forth into the sweet meadows and green woods, forgot for a time the cares of this leaden world, and entered merrily into the cheerfulness of the season. Nay, even the king himself, did not omit this simple relaxation; for so late as the year 1515, it is recorded, that Henry VIII. on the first of May, rode forth *a maying*, with Queen Katherine his wife, and a large retinue, from Greenwich to Shooter's Hill; where, as they passed on their way, they espied a company of tall yeomen, to the number of two hundred, all clothed in green, and armed with bows and arrows. Their leader was called Robin Hood, and the King having been requested to witness their skill with the bow, various pageants were performed for his entertainment, after which the royal party were plentifully served with wine and venison.[1]

Apart however from these individual merry-makings, each parish had its games and shows to commemorate the happy advent; parties were made to fetch in the may-bush, round which, when planted, were sung measured rhymes; targets were set for the archers, morris dancers exhibited their skill, and bonfires and feasting closed the night; at least so say the chroniclers, and poets have sung—although we may be allowed, perhaps, to doubt the truth of the assertion,—that

[1] Stow's "Survey of London." Strype's Edit. B. i. p. 252.

The Robin Hood here mentioned, we need hardly say, was merely a masker using his name, that redoubtable outlaw (who with Maid Marion and Little John was often represented in the May games) having died in the year 1247. According to Mr. Hone, ("Every Day Book. Vol. II. p. 1636.") his real name was Fitz-Ooth: and many desperate robberies were committed by him and his band in Sherwood Forest about the close of the 12th century. As Locksley in "Ivanhoe," Scott has painted him in such vivid and pleasing colours, as to increase the interest with which the character of this remarkable man has been regarded.

"Happy the age, and harmlesse were the dayes,
(For then true love and amity were found,)
When every village did a May-pole raise,
And Whitson-ales and may-games did abound."[1]

At appointed places in the greater number of English towns and in many parts of London, may-poles were annually erected, which were adorned with wreaths of flowers, and served as the trysting spots for the holiday makers; a practice that seems, like many others of our early customs, to have had its origin in pagan times. The festival of Flora commenced in Rome on the 28th of April, and continued until May, when, with many ceremonies and rejoicings, spring flowers were offered at her altar; and on the 1st of May, too, the Roman women sacrificed to *Bona Dea*, the Good Goddess, or the Earth.

In the Strand near Catherine Street, a May-pole of great height was always raised, one indeed, which, the rhymer whom we have just quoted, says,—

"No city, towne, nor streete, can parrallel.
Nor can the lofty spire of Clarken-well,
Although we have the advantage of a rocke,
Pearch up more high his turning weather-cock."

Another pole, or shaft, of equal importance was regularly erected on May-day morning in Leadenhall Street, then called Cornhill, before the south door of the church at present under consideration, namely, that of St. Andrew the Apostle; and in order to distinguish this church from others, dedicated to the same saint, it was termed in consequence, St. Andrew's Under-Shaft. This pole, when it was fixed in the ground, was higher than the church steeple;

[1] Pasquil's "*Palinodia*." 1634.

and it is to this that Chaucer the poet, refers, when he says, (speaking of a vain boaster) that he bears his head "as he would bear the great SHAFT of Cornhill." [1]

On the 1st of May in the year 1517, a violent tumult occurred in the city, and this pole was not raised afterwards.[2] The inhabitants had long regarded with much jealousy the numerous foreigners who about that time took up their abode in London, and practised various trades to the great injury, as was then thought, of the citizens; and on the 28th of April, a quarrel took place between some of the London apprentices—at that time a powerful body,—and two or three foreigners whom they met in the street, when blows were exchanged. This disturbance, however, was quickly quelled, but a rumour suddenly became general, although none knew on what grounds, that on the ensuing May-day, taking advantage of the sports and pastimes which were expected, all foreigners then in the city would be slain. In consequence of this, various precautions were adopted by the authorities with a view to prevent, if possible, any contemplated outrage, and all men were commanded to stay in their houses. Notwithstanding this injunction, on the evening before May-day, two striplings were found in Cheapside "playing at the Bucklers," and having been commanded to desist, the cry of *'prentices, 'prentices; bats, and clubs,* the usual gathering words at that period, was heard throughout the streets, and many hundreds of persons, armed with clubs and other weapons, assembled from all quarters, broke open the prisons, destroyed many houses occupied by foreigners, and committed other excesses. After some exertions on the part of the

[1] Stow's "Survey." B. II. p. 65.

[2] Pennant ("London." 5th Edition p. 587.) says, this shaft *gave rise* to the insurrection: but this was not the case.

city authorities,[1] nearly three hundred of the rioters were captured; a commission was appointed to inquire into the insurrection and a great number of the prisoners were condemned to die, but with the exception of one John Lincolne, who was hung, they were all ultimately pardoned.

After this circumstance, which acquired for the day on which it happened the title of "Evil-May-day," and induced those in power to discountenance sports which led to large congregations of persons, the Cornhill shaft was hung on a range of hooks under the "pentises"[2] of a neighbouring row of houses, where it remained till 1549. In that year, one Sir Stephen, curate of St. Catherine-Cree, in a sermon which he preached at Paul's Cross, persuaded the people, that this pole had been made into an Idol, by naming the church of St. Andrew with the addition of *under-that-shaft:* and so worked upon them, that in the afternoon of the same day, "after they had dined," the inhabitants with great labour, raised the pole off the hooks on which it had rested thirty two years, and, each man sawing off for himself a piece equal to the length of his house, it was quickly demolished and burned.

The church of St. Andrew Under-shaft, with which the foregoing circumstances are connected, stands in Leadenhall Street, at the south-east corner of St. Mary Axe, and nearly opposite to the India House. In ancient records it is styled *Ecclesia sancti*, Andreæ, *super* Cornhill, the

[1] "Cholmondeley, constable of the Tower, discharged some guns into the streets, while the Earls of Shrewsbury and Surrey, collecting the gentlemen of the Inns of Court, restrained the violence of the populace."—Lyttleton's "History of England." Vol. II. p. 167.

[2] Of the pent-house, or shelving roof projecting from the main wall, by which the shops at that period were ordinarily protected, many examples are still to be seen, even in the metropolis. There is one instance on the north side of the Strand, adjoining Temple Bar.

street in which it stands having been so called until the erection of Leaden-Hall.

The earliest mention that we have of a church on this site, is dated in the year 1362, at which time, it is stated that William of Chichester was the Rector; but the present building was not commenced until 1520. Stephen Jennings, Esq. who was Lord Mayor of London in the year 1502, contributed largely towards it; indeed it is said that he erected the whole of the north side of the church, glazed the south windows, and placed pews in the south chapel at his own cost. Jennings, however, dying in 1523, the works were stopped for want of funds; but William Fitz-Williams, Esq., at one time sheriff, interested himself for their completion and effected it, although mostly at his own expense, in the year 1532.

About 1561, Edmund Grindal, united to this parish by letters patent under the great seal, that of St. Mary the Virgin, St. Ursula and the eleven thousand virgins;[1] the church belonging to which was situated on the west side of St. Mary Street,[2] and was commonly called *St. Mary at the Axe*, from a sign board which hung opposite to it. It was also known as St. Mary Pellyper.[3]

Of the exterior of the church nothing is seen in Leadenhall-street, but the tower which stands at the south-west angle of the building; the south side of the church being

[1] St. Ursula and eleven thousand virgins are said to have embarked from Britain for *Bretagne* on the coast of France, to join their intended husbands who had emigrated thither. By some accident the ships missed their destination, and were wrecked near Cologne on the Rhine. The Huns, who then inhabited that city, became enamoured of this virgin band, but the ladies indignantly rejected their advances, and were all slain in consequence. We have seen their *reputed* remains carefully preserved in cases at the church dedicated to St. Ursula at Cologne.

[2] Now known as St. Mary-Axe.

[3] Stow's "Survey of London." Strype's Edition. B. II. p. 66. New-

masked by the houses in the street.[1] The principal entrance is by a Tudor door-way beneath this tower, having over its transom or head, an oblong compartment divided into panels, in which are various shields bearing the arms of the City of London, those of the Bishopric, and others. The subjoined engraving represents the west end of the church as seen in St. Mary-Axe.

The face of the tower is covered with Roman cement composition, as is the turret by which it is surmounted, and within is a peal of six bells. At the bottom of an old

court's "*Repertorium*." Vol. I. p. 266. Maitland's "History of London." Vol. II. p. 1062.

[1] Formerly it was even more completely hidden than it is now; for a house stood between the tower and Leadenhall Street; beneath which access was obtained to the church.

print of the church in 1736, drawn and engraved by West and Toms, it is stated that the bell tower and turret were erected in 1695; but the lower part of the tower and the winding stone staircase in one of its angles, leading to the belfry, have every appearance of being coeval with, if not older than the body of the church [1]

The exterior of the east end of the church, which is seen in St. Mary Axe is plain, as is that of the north side which presents a series of flat pointed windows, each in four divisions, with a moulded string-course and parapet. There is another entrance to the church on this side, and a small staircase-turret which leads to the roof projects near the east end, with a doorway communicating with the exterior of the building.

The interior of this church is a good specimen of that style of architecture which more especially prevailed in England during the fifteenth century, known as the Tudor style; one distinguishing characteristic of which is the occurrence of flat pointed arches surmounted by horizontal mouldings,—the triangular spaces by this means formed on each side of the arch, termed spandrels, being ordinarily filled up with shields and foliage.

The church which is spacious, consists of a nave with ailes, a chancel and an ambulatory, or lobby, formed beneath the organ gallery.[2] The ailes are separated from the nave by clustered columns and obtusely pointed arches; above which rises a clerestory containing on each side six

[1] The turret was rebuilt in 1830, when the church was repaired throughout. On this occasion the Hon. East India Company gave £200, and the West India Dock Company £50. towards the expense of repairs.

[2] "The length of the church is 96 feet, the breadth 54 feet, and heighth 42 feet. The height of the tower is about 73 feet, and to the top of the turret it is about 91 feet." "*New View of London*," *by Edward Hatton*, Vol. I. p. 211.

windows divided by mullions. Between these windows is a series of paintings representing the twelve apostles; and in the spandrels, formed by the arches, are painted various incidents illustrating sacred history; the temptation of our Saviour, the woman of Samaria, and others, all of which were executed in the year 1726, at the cost of Mr. Henry Tombes, an inhabitant of the parish, as is recorded on a tablet hanging in the church.

The ceiling of the nave is divided into compartments by beams, resting on corbels, and these are again divided by ribs into square panels, with flowers and shields at all the angles. The spaces between the ribs are painted blue, and the flowers are gilded.

The ailes are lighted by large windows in character with the rest of the building, having stained glass coats of arms in the upper part, and the ceiling of that on the north side is somewhat similar to that of the nave. The ceiling of the south aile is of a simpler construction.

At the east end of the nave is a large pointed window containing portraits of King Edward the VIth, Queen Elizabeth, James I, Charles I, and Charles II, in stained glass of fine mellow tints, and the remainder of the window is filled up with stained glass of more modern date. The altar-piece consisted originally of four Corinthian columns supporting an entablature, vases, &c., but this has been very properly replaced by the present carved oak screen which partakes of the character of the building.

Over the chancel is affixed a picture representing the Heavenly Choir, which was presented by Mr. Tombes in 1725, and on the walls, on either side, are other paintings of landscape and buildings. The pulpit is of oak, displaying some tolerable carvings, and at the west end of the church is an organ which was erected by subscription in 1696.

The font is of marble, and has a carved wooden cover; it formerly stood beneath the organ, but is now on the north side of the chancel, and is shewn in one of the accompanying engravings.

The whole of the interior is fitted up with pews; but there are no galleries excepting that for the organ. This church we may say, appears to have been one of the earliest in which *pews* were erected, it being recorded, as we have before seen, that Stephen Jennings, amongst his other benefactions to the church soon after the year 1520, caused pews to be placed in the south chapel at his own cost. Previous to this, and indeed some time after it too, strong benches or "stolys" were provided for the congregation, and benefactions for thus "stolyng" a church are often mentioned in old registers.[1] The church of St. Andrew Undershaft contains several interesting monuments, but none which have more claims on our attention than that to the memory of JOHN STOW, the indefatigable chronicler of the city of London, which stands on the north side of the chancel, and is faithfully represented in the annexed engraving.

The figure is well executed, and has the appearance of alabaster or marble: it is said however to be formed of clay, burned; a material that, Strype in his "Life of Stow," states, was occasionally used at the time this was made; but of which there are now scarcely any remains excepting this monument. It was formerly painted, but is at present of its natural colour, and is worthy of notice even as a work of art.

[1] Bloomfield in his "History of Norfolk," (Vol. III. p. 512,) cites legacies made about 1502, for stolyng various parts of the church of Swaffham (the choir being fitted up with stalls,) and particularly for making "all the gret stolys of both *sydes* of the *myd* alley." Brayley's "*Londiniana*." Vol. IV. p. 141.

The name of Stow is so intimately connected with the edifices and records of our city, and we have occasion so often to refer to his works in tracing the history of the LONDON CHURCHES, that a brief rehearsal of the principal events in his life appears to be called for. John Stow was born in London during the reign of Henry VIII. somewhere about the year 1525, and it is supposed was by trade a tailor. In 1549, we find him living "near the well within Aldgate," now known as Aldgate pump, pursuing at the same time his calling, and the study of the history and antiquities of England, for which latter however his love was so much the more ardent, as to cause him sadly to neglect his business, and he was in consequence ultimately reduced to great poverty. For many years he vigorously toiled on collecting and collating MSS. bearing upon the much loved subject of his investigations, examining charters, and compiling chronicles of by-gone and present times, encouraged in his arduous undertaking by the promises and praises of some few men high in office, and his own unbroken spirit; by which means has been preserved to us the memory of many events and things, important in the history of our country, that otherwise had passed away for ever.

His devotion to these pursuits, it appears, exposed him to much ridicule and backbiting, as is proved by the reply of a contemporary to the request that he would carry on a continuation of Stow's *Chronicle*, "I thank God I am not yet so mad as to waste my time, spend two hundred pounds a year, and trouble myself and all my friends, merely to gain assurance of endless reproach, loss of liberty, and to bring all my days in question." In the 79th year of his age, however, James I, extended to him his royal patronage, and in consideration of the many years

of labour and of travel he had bestowed upon the illustration of his country for the good of the commonwealth and posterity to come, as was set forth, he granted to him—what? a License "to gather, receive, and take the alms and charitable benevolence of all his loving subjects whatsoever, inhabiting within his cities of London and Westminster and the suburbs thereof"!!!

The poor worn out old man died a twelvemonth afterwards, 1605, leaving little behind him but his good works, which, although necessarily faulty in some respects, have served as foundations for the structure of all after topographical and historical writers. His collections for the Chronicles of England, which occupy sixty volumes quarto, are now in the British Museum, and may give some idea of his amazing industry and perseverance.

On one side of the frieze over the alcove, in which his figure sits, is written,

Stut Scribenda Agere. *on the other side* Stut Legenda Scribere.

And beneath the monument is the following inscription.

Memoriae Sacrum. Resurrectionem in Christo hic expectat Johannes Stowe, Civis Londinensis, Qui In Antiquis Monumentis Eruendis Accuratissima Diligentia Usus Angliae Annales, Et Civitatis Londini Synopsim Bene De Sua, Bene De Postera Aetate Meritus Luculenter Scripsita Vitaeq. Stadio Pie Et Probe Decurso, Obiit Aetatis Anno 80. Die 5, Aprilis, 1605.

Elizabetha Conjunx, Ut Perpetuum Sui Amoris Testimonium, Dolens.

According to Maitland, it appears he was not permitted to rest in peace, even after death—that neither his reputation nor any other circumstance was sufficient to protect his remains; for we learn that they were removed in the year 1732 to make room for the body of another.

Near the vestry door, and to the left of Stow's Monument, is a brass plate in a frame, with figures engraven upon it, in memory of *Simon Burton*, Citizen, who died in 1595; and at the east end of the same aile, is another for *Nicholas Levison*, Sheriff, dated 1534. The last bears two figures, a male and female, kneeling with several children, and has a plate upon it stating, that it was restored at the expense of the parish in the year 1764. On the south side of the chancel there is a portion of a rudely carved monumental canopy, with a portion of a brass plate which once probably adorned it, but without date or name. On the other side is affixed a stone monument to the memory of *Sir Thomas Offley*, Knight, Alderman, and sometime Mayor, who died, 1582, and of his wife Dame Jone, who died 1578. Composite columns and entablature form recesses, in which are the figures of the knight and his lady kneeling before an altar-tomb, and on the face of this are shewn their three sons. Over the tomb are these lines,

> By me a lykelihood, beholde
> How mortal man shall torn to mold,
> When all his pompe and glori vayne
> Shal chaynge to dust and earth agayne;
> Such is his great incertaintye,
> A flower, and type of vanitye.

There are many more monuments and tablets within the church of the same period, exemplifying the gradual introduction to this country of mouldings and architectural decorations from Italy.

Against the wall of the north aile in the place of one of the windows is fixed a particularly large and sumptuous monument, erected in 1637, to the memory of *Sir Hugh Hammersley;* the figures of the Knight and his wife, with

attendants are of the size of life: and the two servants, or esquires, who serve as supporters, are most gracefully sculptured. It appears to be the work of Thomas Madden.

In a desk at the east end of the south aile are seven curious old books which have been in the church for a long period of time. They consist of several copies of Fox's "Book of Martyrs," one of which is illustrated with wood-cuts; the "Paraphrase of Erasmus of the Books of the New Testament," a singular "History of the world," and the Works of Bishop Jewell; but the titles and dates, for the most part, are wanting. The greater number of these books are in black letter and have a portion of iron chain attached to them. The M. S. works which were in use up to the commencement of the 15th century, were necessarily articles of great cost, and were usually secured under open cages; as an example of which, we may mention the record, that when Henry Beda, a priest, left his M. S. breviary to the church of *St. Jacques la Boucherie* in Paris, he bequeathed a sum of money to the church-warden of the parish for the purchase of a cage in which to preserve it. Even after printing was invented, books were at first extremely rare, and when deposited in a public place, so that several persons might read them at the same time, were chained to the wall as a measure of security.

This church has had many benefactors; and, as among them, we may mention Mrs. Sarah Cooke, 1727, and Mrs. Beatrix, 1731, who, in consideration of a faculty vault, left to the Rector and six trustees an estate in Thread-needle Street in trust, for a sermon on New Year's day, when the Rector, receives £10. the clerk, £4. the sexton, £3. and such poor inhabitants as may apply, 20s. each. The trustees were also directed to apply £20. in apprenticing two poor boys.

The Rector of the parish is the Rev. William Antrobus, B.D. and his son the Rev. John Antrobus is the present curate.

Before concluding our notice of this church, we should perhaps record a singular circumstance in connection with it, which occurred in 1701, and caused some confusion in the neighbourhood. In this and the adjoining parishes a great number of Jews formerly dwelt, and the daughter of one De Breta, a merchant of that persuasion, having associated much with Christians, became convinced of the truth of our religion ; and a day was appointed for her public baptism in the church of St. Andrew Undershaft. The time arrived and the ceremony was commenced; but before its completion, her father rushed into the church and commanded them to desist: finding, however, that he was not attended to, he invoked the most bitter curses on his daughter, and praying that the building might fall and bury all present in its ruins, left the church. He afterwards refused to provide for his daughter, and the parish was compelled to maintain her in order that she might not be discouraged. In consequence of this event a petition was presented to the House of Commons from the city, praying them to compel the Jews to provide for their protestant children, and an act was obtained.[1]

[1] For the terms of this petition see Malcolm's "*Londinium Redivivum.*" Vol. I. p. 86.

ST BARTHOLOMEWS.
By the Bank

London Published by C. Tilt Fleet Street. Oct.r 1.1837.

ST. BARTHOLOMEW'S,
By the Bank

ST. BARTHOLOMEW'S,

BY THE ROYAL EXCHANGE.

"———London,—opulent, enlarged, and still
Increasing London! Babylon of old,
Nor more the glory of the earth than she,
A more accomplish'd world's chief glory now."

Cowper.

London is indeed a surprising city; and from its extent, the number of houses it contains, the never-ceasing bustle of its streets, and the appearance of affluence which everywhere prevails, must seem so even to a casual observer. Before a perfect idea of it, however, can be obtained,—before its immensity and importance can be understood and appreciated, it must be examined in detail, and viewed in all its various relationships. We must look at its inhabitants, and their modes of life; investigate its trade and commerce, its monetary system, and internal government; we must have a knowledge of the means adopted for supplying its inhabitants with food, and of the many other vast and complicated operations continually going on for the general protection and advantage:—and the points of

interest which London then presents, become so overwhelmingly numerous, that one cannot fail to regard it as magnificent and grand; or reflect upon it as a whole, without feelings, almost, of awe. London, which a few hundred years ago was a weak and unimportant city, inhabited by people unlettered, nay, almost barbarous, may now be regarded as the storehouse of the world: whether, as relates to the productions of ingenuity, or the qualities of the mind—the central spot in the civilized globe, where are concentrated, portions of all that are powerful, intellectual and good. Let us not however, be led away to vanity; for almost equally great were the cities of Babylon, and Nineveh, and Palmyra, and Tyre—equally powerful in relations, equally rich in possessions; yet these are now no more; a few stones alone remain to circumstantiate the record, that there, once dwelt the mighty, the learned, and the luxurious of the earth.

In the immediate neighbourhood of the church of which we are about to speak, that of St. Bartholomew, near the Exchange, are the greater number of those establishments required by all commercial nations, for facilitating business; such as the Bank, by which are regulated the money operations of the community; the Royal Exchange, where merchants of all countries assemble to make their various arrangements; and the Stock Exchange, the resort of those who deal in government securities; and it is to these places, that the stranger should go, who would obtain any knowledge of the enormous amount of business transacted in London, and of the degree of effectiveness and dispatch which may be ensured by organization.

The Rectory of St. Bartholomew by the Exchange, the church belonging to which we have now to describe, was anciently in the possession of Simon Godart, a citizen;

and afterwards belonged to the Abbot and Convent of our Lady of Grace, a Cistertian Abbey near the Tower of London, which was founded by Edward III. in the year of our Lord, 1349.[1]

At the dissolution of their monastery, the crown obtained possession of this rectory; and the right of presentation is now exercised by the Lord Chancellor.

The church appears to have been rebuilt about the year 1438, by Thomas Pike, Alderman, and Nicholas Yeo, a Sheriff of London; and about 70 years afterwards, Sir William Capel, Mayor, who suffered much from Empson and Dudley, the venal ministers of Henry VII., built a chapel on the south side of the church, and was afterwards buried there. Nothing remains of the old church but the tower, and a portion of the walls at the west end and the north side (where there is also a small turret with staircase leading to the roof) the interior of the building having been consumed by fire in 1666. The present building is from the designs of Sir Christopher Wren, and was completed in the year 1679. It consists of a nave and side ailes, formed by Tuscan columns and arches, which spring directly from them (without the intervention of an entablature) and support a clere-story containing windows on both sides, as represented in the annexed engraving. The ceiling is divided into panels; and an organ and a carved altar-piece of oak occupy the usual situations. Beneath the organ a lobby is formed by a screen, and from this, doorways open into Bartholomew Lane, and Threadneedle Street.

[1] "The Abbot and monks were possessed, at the dissolution, of £546 0s. 10d. *per annum*, according to Dugdale, and £602. 11s. 10d. according to Speed; and the site of their house was granted 34 Henry VIII. to Sir Arthur Darcy; in place of which is now, on Tower Hill, the victualling office of the Royal Fleet." *Tanner's "Notitia Monastica."* Middlesex. VIII.

There are no monuments in the church requiring notice. The body of Miles Coverdale, bishop of Exeter, and one of the earliest Reformers, lies beneath the communion table; but there does not appear to be any tablet to record the fact,—the original having been destroyed when the church was burnt; a circumstance to be regretted, and which should be remedied.

Coverdale was born in 1487; and is said to have been one of the first who taught the gospel in its purity and dedicated himself wholly to the Reformation. In 1532, being abroad, he assisted Tyndale to translate the Bible into English, and a few years afterwards, published a translation of his own, which was the first that received the royal sanction. The life and writings of Coverdale are interesting matters in the history of the reformed Church of England. He was in early life an Augustinian Monk, but was converted to protestantism, and exerted his best faculties and influence in advocating its cause. In August 1557, he was advanced to the See of Exeter, and availed himself of that station to preach frequently in the Cathedral, and in other churches of Exeter. Thomas Lord Cromwell patronized him, and Queen Catherine Parr appointed him her almoner. At the funeral of that ill-fated lady, he preached a sermon at Sudeley Castle. When Mary came to the throne, she soon exerted her authority in tyrannically ejecting and persecuting this amiable and learned prelate. By an act of council 1554-5, he was allowed to "passe towards Demmarche with two servants, his bagges and baggage," where he remained till the death of the Queen. On returning home, he declined to be reinstated in his See, but repeatedly preached at "Paul's Cross;" and from conscientious scruples continued to live in obscurity and indigence till 1563, when he was presented to

the Rectory of St. Magnus, London Bridge, which he resigned in two years. Dying in the year 1568, at the age of eighty-one, he was interred in this church.[1]

Of the exterior of the building, we present two views; one of the west end, and another, which represents it as viewed from the Royal Exchange. In both the old tower is seen, and no one can fail to remark the peculiar termination which was given to it by Wren, at the time that he rebuilt the body of the church. It has all the appearance of an unfinished structure; indeed it might be imagined that the upper part of the tower had been blown down, leaving, on each side, a door-way, or window-frame, standing alone.

[1] See a review of his life and writings in Britton's History &c. of Exeter Cathedral.

The Rector of St. Bartholomew, is the Rev. George Shepherd, D. D. and the Rev. Rowland Smith, M. A. is the curate. Several lectures, founded by pious individuals, are read in this church during the week ;[1] amongst which that delivered on each Tuesday morning by the Rev. Watts Wilkinson, B. A. who appears to be almost the patriarch of divines, is the most numerously attended. This lecture was founded by William Jones, citizen and haberdasher in 1614, and is in the gift of the Haberdashers' Company.

Immediately opposite to the church under consideration, is the building erected for the purposes of the "Bank of England," and it would not be excusable were we to neglect the opportunity here offered of paying a passing tribute to the talent of its architect the late Sir John Soane. Although perhaps deficient in height, and occasionally disfigured by vagaries in style, this must be regarded as one of the most successful efforts of modern architectural skill ; and its designer deserves the more praise, insomuch as it may be looked upon as one of the earliest attempts to introduce a bolder and purer style of architecture than that which was brought into notice by the Adams' and their contemporaries.

[1] A lecture is read here every Wednesday and Friday ; the former, founded in 1531. by Richard Croshaw, Goldsmith ; and the latter, by Richard Fishborne, Mercer, in 1625 ; both of which are preached by the Rev. R. Smith, the curate, to whom we offer thanks for his polite attention to our inquiries. Another lecture delivered here on the last Saturday in every month was founded by Hugh Perry, in 1630.

CHURCH OF ALL-HALLOWS,

BREAD STREET.

THIS church, which is one of several in the city of London dedicated to All Saints,[1] is on the east side of Bread Street, Cheapside, at the corner of Watling Street. The advowson belonged to the Prior and Canons of Christ Church Canterbury, until the year 1365, when, in return for many favours conferred upon them by their Archbishop, Simon Islip, they assigned the right of presentation to him and to his successors. Very little is known of the building which occupied the site of the present church previous to the great fire of 1666. It is described by Stow, merely as "the proper church of All-Hallows in Bread Street:" we know however, from certain occurrences, that it possessed a tower and spire; and from Strype's expression, who says that after the fire it was "built up again *without* any pillars," it may be inferred that originally it was constructed with them; or in other words, that it was probably divided into ailes.

On the south side of the chancel was a small chapel called the Salters', which appears to have been founded by

[1] See "London Churches," All-Hallows, Barking, p. 2.

Thomas Beaumont (of the Salters' company) who served the office of Sheriff in 1442, and died in 1457.[1] So early as 1349, Edward III, empowered William de Ifford to convey to the rector, and his successors, a piece of ground contiguous to the chancel for the site of a chapel. The present vestry-room probably occupies the site of the Salters' chapel.

In the year 1531 the church was profaned by a quarrel which occurred between two priests, one of whom wounded the other. In consequence of this, service was suspended for a month, and the priests, being enjoined to do penance, went at the head of a procession bare footed, bare headed, and bare legged, with beads and books in their hands, from St. Paul's Cathedral, through Cheapside and Cornhill. Twenty-eight years after this event, the spire was struck by lightning, and although not greatly damaged, was taken down shortly afterwards to save the expense of repairing it.

The old church was destroyed in the great fire of London in 1666, and the parishioners remained without a regular place of worship for nearly twenty years. In 1680, however, the vestry having obtained £600. from the fund raised by a tax on coal, for building new churches, borrowed a farther sum ; and under the direction of Sir Christopher Wren, erected the present edifice, which cost £3348. 7s. 2d.

The church of the neighbouring parish of St. John the Evangelist having been also burned in the same fire, it was resolved to annex that parish to All-Hallows, Bread

[1] In this chapel was a "very fair window with the figure of Beaumont very curiously wrought upon it."—Stow's "Survey," Strype's Edition, B. III. p. 199.

Street, which was done by act of Parliament two years after the erection of the new church.

As an architectural design, the edifice now referred to does not claim any lengthened notice. It is a parallelogram about 72 feet long and 35 feet broad,[1] entirely devoid of ornament. It is lighted from windows at the sides, and has a plain ceiling, slightly coved or arched. At the west

[1] "New View of London." Vol. I. p. 103. The tower is 86 feet high.

end is a gallery, with an organ which was erected by subscription in 1717, supported in the centre by one Corinthian column, and at the east end in a shallow recess is a gilded altar-piece surmounted by the Royal Arms.[1] A plain marble font ornamented with leaves very delicately sculptured, stands beneath the organ. The pulpit and sounding-board of oak are attached to the north wall, and in a recess on the opposite side of the building is a small gallery which projects into the church, somewhat like a balcony, or an orchestra in an assembly room, and has a singular appearance. Beneath this is the entrance to the vestry-room, which is built at the side of the church and probably occupies, as we have said, the site of the Salters' Chapel. In this room is a monumental tablet, inscribed, "In memory of .the Rev. Mr. Lawrence Saunders, M. A. Rector of Allhallows', Bread Street. Who, for sermons here preached in defence of the doctrines of the Reformation of the Church of England from the corruptions of the Church of Rome, suffered martyrdom in y^e^ third of Queen Mary, being burned at Coventry, February y^e^ 8th, 1555."[2]

In a long list of donations to the church, beginning in 1567, is one from Mr. Ellyot a merchant, who died 1629, for a sermon to be preached every Thursday in the after-

[1] The carvings on the altar-piece are supposed by Malcolm (*"Londinium Redivivum*, Vol. II.) to be the work of G. Gibbons.

[2] Lawrence Saunders was educated at Eton school, and went thence to Cambridge. After remaining there some time he went to London, and was articled to a merchant; but, disliking the path he had chosen, he afterwards returned to Cambridge, and studied for the Church. In the early part of Queen Mary's dreadful reign he preached against Popery at Northampton, to the great annoyance of the Queen's party, and on his appointment to the Rectory of Allhallows, Bread Street, continued to do so until he was arrested and thrown into prison, where he remained a year and a quarter before his execution. In *"Fox's Book of Martyrs," new edit.* all the circumstances of his arrest are recorded.

noon. This was done for many years, but has been discontinued lately for want of a congregation.[1]

The only monument in the church is one to the memory of Mr. Humphrey Levins, dated 1682.

The exterior of the building is represented by the engraving at the commencement of this essay; and, as may be seen, has little, if any, architectural beauty. The upper story of the tower should perhaps be mentioned as an exception, being light and well designed. The key-stones of the openings on this story, too, are admirably sculptured, as are the festoons of flowers above the belfry, but all this is sadly marred by the anomalous introduction of four small *obelisks* at the angles, adorned on each face with leaf-like ornaments which cause them closely to resemble gothic pinnacles and crockets, and to destroy entirely that consistency in style which should ever be apparent in a building.

At the time Wren designed this church he was intensely occupied with many buildings of great importance, so much so indeed, that as is evident, he did not devote so much attention to the design and distribution of this and other of his churches as was necessary. Plans for the general rebuilding of London; St. Paul's Cathedral; several Halls; and many parish churches, all required his attention at the same moment; and in consequence of this we occasionally find defects in his compositions, so apparent, that they would have been avoided by a man possessed of a tithe of Wren's power and skill, without his numerous engagements.

Plain and unimportant as this church is thus seen to be in an architectural point of view; and unconnected as it

[1] The present Rector is the Rev. Gerrard Thomas Andrews, A. M. and the Rev. Robert Watts is the afternoon lecturer.

is, generally speaking, with historical events which might lend interest to the structure, it nevertheless possesses one association which, apart from the holy object of its dedication, must render it hallowed ground.

At the "Spread Eagle" [1] in Bread street, on the ninth of December 1608, a man was born, who if he be not the greatest poet the world ever saw, is only not so, because that Homer lived before him ;—a man who has immeasureably advanced the character of his species—aye! probably even in countries where he was never heard of—who has created a mine of instruction and delight for his fellows, unexhausted—inexhaustible ; and in this little church it was, that he received his, since widely sounded name,—JOHN MILTON. There are feelings natural to the human mind, which cause us to regard with interest all information, however trivial, of those whose names, whether by good or evil, have become as household words in the mouths of men, and we need hardly say therefore, that every circumstance of Milton's life has been laid before the world, and many elaborate essays written with a view to analyze his mind—to explain his powers, and to expose his weaknesses. We must content ourselves in this place with a brief rehearsal of the principal events of his troubled life, and a briefer mention of some of his many works.[2] Milton received his early education partly under private tutors, and partly at St. Paul's School, whence he was removed, in his sixteenth year, to Christ College, Cam-

[1] The house was destroyed many years ago.

[2] There is perhaps no author of whom a greater number of accounts have been written than Milton ; for having entered more deeply into public affairs and partizanship than poets commonly do, he had, when living, as many political opponents to set forth and controvert his opinions as he afterwards had literary encomiasts to pay the just tribute to his enormous learning, and his supereminently great poetical powers. The most recent, the most impartial,

bridge,[1] and early attained a good reputation, although his first productions are not generally regarded as remarkable. He took the degree of M. A. in 1632, and distinguished himself as a writer of Latin verses, but does not appear to have gained any honours in his College. After he had left Cambridge he remained some time with his father, in retirement, still studying hard, and in 1634, produced his elegant "Masque" of *Comus*, which, however, was not printed until 1637.[2] In 1638, he quitted England to visit France and Italy, and having seen all that was worthy of notice in those countries, was about to pass into Greece. Hearing however of the troubled state of England, brought about by the disagreement between King Charles I. and his parliament, he abandoned this intention, and shortly afterwards returned, and at the request of his friends, received into his house a few pupils whom he himself instructed in the Latin, Greek, Hebrew, Syriac, Italian, Spanish, and French languages. About this time he entered warmly into the unfortunate religious and political controversy which then agitated the kingdom: and in regard to this portion of his life we will merely say, without stopping to inquire whether he was right or wrong, that he laboured zealously in the path that he had chosen, and

and perhaps the best memoir of Milton that has appeared, is that which is prefixed by Sir Egerton Brydges to a very beautiful edition of "Milton's Poetical Works," published by *Macrone*, London. The Essay on this subject, by Johnson in his "Lives of the Poets," cannot be regarded as unprejudiced.

[1] In the beautiful gardens of this college, which we have lately visited, a mulberry tree supposed to have been planted by the immortal poet, is preserved with great veneration. Bands of lead encircle it, and several props, rendered necessary by a violent storm which injured it some time ago, have been placed beneath the branches.

[2] The original MS. of part of Comus, together with that of "Lycidas," and some other of his smaller poems is in the Library of Trinity College, Cambridge.

whether for good or evil, must have assisted materially in determining the course of events.

In his thirty-fifth year, he married his first wife, but did not experience all the happiness he expected: desiring in consequence to be divorced, he wrote several pamphlets to justify his course, but was ultimately reconciled to her.[1] He then commenced a History of England, and was shortly afterwards made Latin secretary to the council of state, in which capacity he wrote many remarkable tracts, more especially the "*Iconoclastes*" and his "*Defensio Populi*," in answer to Salmasius, which, although little known, may be deemed master-pieces of composition. While engaged on this last work, for which he received a thousand guineas, his eye-sight, which from over exertion had long been weak, entirely failed him.[2]

Fortunately for posterity, the times becoming more settled, Milton was somewhat freed from the excitement of political controversy, and again turned his attention to a resolve that he had made in early life, to leave something behind him which his "country would not willingly let die." He was now forty-seven years of age, in strait-

[1] After her death he married again twice, but does not appear to have been fortunate in the choice of his wives.

[2] In the opening lines of the third Book of "Paradise Lost," he thus beautifully alludes to this deprivation.

"——— Not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with an universal blank
Of nature's works to me expunged and ras'd,
And wisdom at one entrance quite shut out."

ened circumstances and unable to see, but these difficulties did not interfere with his determination, and "Paradise Lost,"—the noblest effort that genius ever made—was the glorious result. We may not attempt, in a brief notice like the present, any examination of this sublime work, in which every thing that is great and astonishing has a place. Chaos, the Creation, Heaven, and Hell; are his exalted themes; and when we remember the position in which he stood at the time,—that when he conceived it, the ban of proscription had been published, and the sword of the executioner hung over him; we feel forcibly the truth of his own remark, that

> "The mind is its own place, and in itself
> Can make a hell of heaven, a heaven of hell,"

In the first instance, the reception which this poem met with was equivocal. Apart from the fact that Milton was odious to those then in power (and this had considerable influence) the bulk of the people had not sufficient knowledge fully to understand and enter into the thoughts of the writer, and therefore they were not likely at once to admire them; indeed, it may be said, that until Addison published in "The Spectator" his illustrations and remarks on the poem, which was in 1712, it was not generally esteemed or scarcely known.

After this inestimable production, for which, all the remuneration that he received was ten pounds, in two instalments! he published "Paradise Regained" and "Samson Agonistes," neither of which however has enjoyed popularity equal to the former. Milton died in November 1674, in the sixty-sixth year of his age, a martyr to the gout, and was buried in the chancel of St. Giles's

Church, Cripplegate, without even a stone in the first instance to mark his resting place.[1]

Relative to the immediate neighbourhood of the church we will merely say, that the street in which it stands, owes its name to a market for bread which was formerly held in it: and there is a record that in the year 1302, the bakers of London were not allowed to sell bread at their own houses, but were compelled by legal enactment to send all they made to this or some other public market.[2]

[1] We ought not perhaps to omit to remark, that a M.S. theological treatise entitled "*De Doctrina Christiana ex sacris duntaxat Libris petita, Disquisitionum Libri duo, posthumi* was discovered a few years ago in the State paper office, which is now generally believed to have been dictated by Milton.

[2] Stow mentions a circumstance in connection with this street, which, as exemplifying the great change in the level of the ground in the site that has taken place, is interesting. He says, that when some workmen were digging in 1595 at the corner of Bread Street and Cheapside in order to form a vault, a pavement was discovered *at a depth of 15 feet from the level of the road,* and at the extreme edge of it was a tree sawed into steps, which probably served as a sort of bridge over some running water. "*Survey,*" B. III. p. 198.

Engraved by J. Le Keux

ST OLAVE'S.

Hart Street.

London Published by C. Tilt, Fleet Street. Nov.r 1, 1831.

ST OLAVE'S.

Hart Street

View from the organ Gallery.

London, Published by J. Britton, Fleet Street, Nov.r 1.1824.

CHURCH OF ST. OLAVE,

HART STREET.

"——— I do love these ancient ruins;
We never tread upon them, but we set
Our foot upon some reverend history."

WEBSTER.

THE saint to whom this church is dedicated, was a native of the kingdom of Norway, and the son of Herald Grinska, a man of some importance there. In his youth, Olave took up arms in the cause of his country, expelled the Swedes, who had obtained possession of it, and regained several provinces of which it had been deprived. In the reign of King Ethelred II, when the Danes ravaged England, Olave (according to Newcourt,[1]) came into this country to his assistance, and, during the three years that he remained here, performed many valiant exploits. At the end of that time he returned to Norway, but was afterwards earnestly recalled to aid in opposing Canute; but on his arrival, finding that a treaty had been concluded between the belligerents, he immediately returned home. Soon after this he was made king of Norway, and having succeeded in taming the war-like propensities

[1] "*Repertorium.*" Vol. i. p. 509.

of his subjects, he remained for some time at peace, and occupied himself in improving the condition of the people. Olave, however, professed the Christian religion, which his subjects reviled: and notwithstanding the good he had done, a strong party was formed against him, and King Canute was invited by the discontented to become their Sovereign. In the first battle which occurred in consequence, Olave, with some assistance from neighbouring powers, subdued Canute; but after many reverses, eventually lost his throne and his life in the year of our era, 1028. Having thus perished for religion's sake, he was adjudged a martyr and sainted, and being much respected by the English nation, not merely for the assistance he had rendered them against the Danes, but for the excellence and holiness of his life, several churches were dedicated to his memory in England.

By Rapin,[1] and other historians, the story is told somewhat differently. It is said, that in the year 994, Olaf, Olaus, or Olave, King of Norway, allured by the success of some former invaders, effected a landing near London, with Sweyn, King of Denmark, and made several attempts to become master of the city, but was repulsed. After they had ravaged Kent, Hampshire, and Sussex, a peace was concluded, and Olaf, having paid a visit to Ethelred, was persuaded by him to be baptized, the English King becoming his god-father; on which occasion, Olaf swore that he would never again molest or attempt the conquest of this country. Respecting the cause and manner of his death the accounts agree, and we must suppose, whichever statement be most correct, that the English people considered they owed him respect, as we find several churches really existing, which bear his designation; namely, St.

[1] "History of England." Tindal's Edition. Vol. ii. p. 6.

Olave's, Old Jewry; St. Olave's, Silver Street; the one which for the present more immediately concerns us, namely, St. Olave's, Hart Street, and others.

The last mentioned church stands on the south side of Hart Street, at the corner of Seething Lane, and is subject to the Archdeacon of London. In the oldest register books belonging to the See, it is written S. Olave, *juxta Turrim Londinensis*.[1]

The patronage was formerly vested in the Nevil family, and next, in that of Richard and Robert Cely, who, according to Stow, were the principal builders and benefactors of the church. It afterwards belonged to the descendants of Lord Windsor, but is now the property of the parish, through the bequest of Sir Andrew Riccard, who was Sheriff of London in the year 1651. Of the early history of the church we know but little. The first mention of the parish, that we find, is in a composition, dated 1319, between William de Samford, who was then Rector, and the prior and brethren of the Holy Cross; whereby the latter party agreed to bury in the monastery, then building in the parish, any of the parishioners of St. Olave, that desired to be buried there; and to pay two marks and a half *per annum* to the Rector and his successors for ever, in compensation for the damage that might accrue to them upon the building of this priory in their parish. When the church was founded, is not precisely known; indeed one writer observes, there are no marks of its antiquity, farther than, that Robert Byrche, woolpacker, was burried there in 1433.[2] According to Maitland, however, there was in the middle aile a brass figure inlaid, of a "King of Arms, in his coat and crown, and

[1] Newcourt's "*Repertorium*." Vol. i. p. 510.

[2] "New View of London," Vol. ii. p. 442.

underneath was formerly this inscription, of which the date of the year was lately remaining in the old black letter."

> Orate pro anima Johannis Clarenseux
> Regis Armorum qui obiit vito die
> Mensis. Februarii. A. D. MCCCCXXVII.[1]

This carries us a few years farther back, but with the exception of these brief evidences we know nothing of the early history of the building.

The interior of this small but interesting church consists of a nave with ailes: clustered columns and pointed arches forming a division between them. Above the arches rises a clere-story, containing small flat-pointed arched windows in three divisions: and the ceiling above is formed by arched tie beams, springing from stone corbels. The corbels on the north side, present on their face angels bearing shields, but those on the south side, have shields only. Moulded ribs and oak panelling, with ornamental flowerets at the angles, fill the spaces between the beams.

In the years 1632 and 1633, when the church was repaired at a cost of £437, the roof of the middle aile ("being damaged to the danger of falling") was rebuilt with new timber, and new leaded, and the inside was ornamented. John Bull Gardiner, Esq. Architect, under whose able direction various repairs were made to the church in 1823, states, as his opinion, that the original ceiling as well as that over the ailes which is the same in character, was constructed when Richard and Robert Cely improved the church;[2] and that in 1633, when the present ceiling was

[1] "History of London." Vol. ii. p. 1158. The surname of this King of Arms, is supposed to have been Arundell, from an entry in the Office of the Chamberlain of London.

[2] "Gentleman's Magazine." Vol. XCIII. pp. 207, 317. To Mr. Gardiner our thanks are due for information which he kindly afforded.

put up, the builders made no alteration, but restored or repaired it after the old model,—a fortunate exception to the conduct of repairers generally about that period.

The ceiling of the ailes, we may say, is thickly studded with small stars; which would lead us to suppose that this part of the church was not disturbed at the last mentioned date, but that it is of the original construction. These stars were formerly painted a different colour to the beams on which they are fixed, as is even now the custom in the cathedrals of Germany, and other Roman Catholic countries, where their introduction is almost universal.[1]

At the east end of the nave is a large acutely-pointed window containing representations in stained glass of the Evangelists and Apostles. Until 1823, this window was quite plain, similar to that at present at the east end of the north aile; but in that year the ornamental tracery and stained glass with which the head is now filled, were introduced. The ailes are lighted by windows in the sides, and one window at the east end of each. That at the end of the north aile is sharply pointed, and may be regarded, in common with the large east window, the window at the west end of the church, and the columns and arches which separate the nave and ailes, as part of the more ancient portion of the building. The heads of all the other windows are less acutely pointed, and are probably of the same date as the ceiling of the ailes.

[1] The principles which guided the Architects of the middle ages in decorating, by means of colour, the gorgeous and proud evidences of their skill and science that they have left behind them for our admiration and guidance, have never been thoroughly investigated. Our own country, in the numerous splendid Cathedrals of which it boasts, offers ample materials for such an inquiry, and we are glad to learn that the Council of the Institute of British Architects,—by whom already much attention has been given to the Polychromy of Classic Architecture,—has offered a premium for the best essay on the subject.

The altar-piece is plain, as is the font, which stands at the east end of the north aile. Two monstrous galleries of modern date, disfigure the church and obscure several of the monuments. There was formerly a small gallery on the south side of the church, appropriated to the Navy office, which until a few years since was in this parish. This was approached by a staircase on the outside of the church, as is seen in an engraving of the building published in 1726, by West and Toms.

Among the various monuments and brasses adorning the interior of the church, the most ancient remaining appears to be a brass plate, at the east end of the south aile, to the memory of John Orgene, and Ellyne his wife, dated 1584,[1] on which are some curious lines.

At the same end of the church is a fine monument to Dr. Turner, dated 1614, which was hidden for a long time by the south gallery: last year however, when the monuments were cleaned and repaired, a portion of the gallery was removed, so that it can now be seen. On the north side of the altar is an interesting monument to the brothers Paul and Andrew Bayning, the latter of whom died in 1610, and the former in 1616. It presents their effigies under alcoves, brilliantly painted, and is well sculptured, more especially the head of Paul. Under this last figure are some doggrel verses, the concluding two lines of which quaintly say, that

> The happy summe and end of their affaires,
> Provided well both for their soules and *heires*.

Above this is a monument in memory of a part of the Pepys family, and under the north gallery is a full-

[1] In Strype's Edition of Stow's "Survey," &c. it is erroneously dated 1591. B. II. p. 39.

sized figure in armour kneeling beneath a canopy, inscribed to Peter Capponius, and dated 1582.

There is also part of a sculptured figure in armour affixed to the wall at the east end of the church, representing Sir John Radcliffe, who died in the year of our Lord 1568. In Stow's "Survey" this figure is described as recumbent on an altar-tomb, and having a female figure representing the knight's wife kneeling by the side of it; but there is no distinct record of the time when the tomb was removed. A portion of a female figure affixed to the wall on the south side of the altar having under it these words ;—'Here lieth buried, Dame Anne, the wife of Sir John Radclif, knight, who died the tenth daie of December, A. D. 1585.' may have formed the other part of the monument, although there is nothing in the appearance of the statue to strengthen the supposition. A brass plate, at the east end of the north aile, commemorates Mr. Thomas Morley, Clerk of the Queen's Household, at Deptford, who died in 1516; and in the south gallery there is a somewhat elaborate monument displaying various figures, but without date or inscription. It is apparently, however, of the seventeenth century.

Under the organ gallery, at the west end of the church, is a sculptured marble figure of Sir Andrew Riccard beneath a gothic canopy. At the foot of the statue, which formerly stood in one of the ailes, is the following inscription.—

"Sacred be the statue here raised by gratitude and respect to eternize the memory of Sir Andrew Riccard, knight, citizen and opulent merchant of London; whose active piety, inflexible integrity, and extensive abilities, alike distinguished and exalted him in the opinion of the wise and good. Adverse to his wish he was frequently chosen chairman of the Honourable East India Company, and filled with equal credit for eighteen successive years the same eminent station in the Turkey Company. Among many instances of his love

to God, and liberal spirit towards man, one, as it demands peculiar praise, deserves to be distinctly recorded. He nobly left the perpetual advowson of this parish in trust to five of its senior inhabitants. He died 6th. September, in the year of our Lord, 1672 ; of his age, 68. *Manet post funera virtus.*"

The body of the knight lies at the east end of the nave, in front of the chancel, and the spot is marked by a stone inlaid with a large brass plate.

There are vaults beneath the church, and we were informed by the present intelligent clerk of the parish, Mr. Samuel Smith, that the foundation walls are of rubble work, consisting of pieces of unhewn stone and chalk cemented together with mortar. The principal entrance to the building is by a doorway at the west end of the north side of the church i. e. in Hart Street, which was at one time disfigured by a modern porch, as may be seen in the old print before mentioned; and there is a second doorway on the south side of the church, which still retains an appendage of that description.

The accompanying engraving of the exterior of the church represents it as seen looking towards the north-west, with a curious modern gateway of entrance to the churchyard, adorned with skulls, and other emblems of mortality. The upper part of the tower, seen at the south-west corner of the church is of brick, recently executed: and the whole is covered with Roman cement in a style which ill accords with the body of the church.

The Rector of this parish is the Rev. H. B. Owen, and the Rev. J. Letts is the curate.

The churchyard contains the relics of a vast number of those who were killed by the dreadful plague which depopulated the city in 1665, in which year nearly a hundred thousand persons died in London of this disorder

2. Defoe, the celebrated author of " Robinson

Crusoe," has drawn a heart-rending picture of this melancholy period, and has made the circumstances which attended it so well known as to render comment almost unnecessary. Grass grew in the streets; most of the shops were shut; and the dreaded red cross and pious supplication for mercy from the Most High, marked upon the greater number of the doors, shewed how numerous were the houses in which the fatal pestilence had established its dominion. Love and Friendship fell early victims to the disorder; and the state of society was entirely rent and broken up. Even mothers forsook their children when they saw the ominous "plague-spots," and friends passed each other, (if forced by circumstances to leave their homes) with averted eyes and closed nostrils,—fearing contagion. No carts nor coaches moved in the streets; even the tolling of the church bells, which at the commencement of the disorder had been constantly heard for the dead, was now prohibited; so that nothing occurred to break the ominous silence that every where prevailed, but the funeral cart as it nightly perambulated the city, and the melancholy voice of its attendant, crying, "bring out your dead!"

In the Register books of St. Olave's, which are perfect from the year 1563 to the present time, and in an excellent state of preservation, appears a long list of burials with the letter P. affixed to each of the names distinguishing them as victims of this sad visitation. The first entry is dated July 24, 1665. and is of "Mary, daughter of William Ramsay, one of the Drapers' Almsmen;" and we may perhaps mention that there is a tradition in the parish to the effect, that the disorder first made its appearance on this occasion in the Drapers' Alms-houses, which were founded by Sir John Milborn in the year 1535, and are situated in Cooper's Row.

In a court in Hart-Street, four houses from Mark-Lane, there was formerly a curious building, termed in the old leases, Whittington's Palace, and believed, by a writer who described it in the Gentleman's Magazine, to have been the residence of the renowned lord mayor of that name ; [1] although, judging from the engraving which he annexed, the date of it was much later than that assigned to it. The court remains no longer, and the site of the " palace " is now occupied by a modern house ; the original building having been pulled down a few years ago, by the corporation of the city of London, in order to effect certain improvements in the neighbourhood. It is perhaps worthy of mention, that when the workmen were removing the basement walls of the old structure, a small brick chamber was discovered, (having an opening into it only from the top,) which contained many human bones, and even hair, mixed with lime ; and so disposed, as to induce a belief amongst those who saw the spot, that it had been the scene of some foul play ; a belief which was strengthened by the fact that the blade of a dagger, of which the point had been broken, was found amongst them. The dagger is about 12 inches long, fluted on both sides, and is now in the possession of Mr. Bucknall, the owner of the premises.

[1] Vol. LXVI. p. 545.

ST. ANTHOLIN'S,

WATLING STREET.

THIS church appears to be the only one in the city of London, which was dedicated to St. Anthony, the patriarch of monks, as he has been termed.

In tracing the early history of the Christian religion, no person can fail to regard with surprise the lives of those men, —and they were numerous—who, impressed with a feeling of their own weakness, or want of power to resist temptation, fled from the haunts of their fellow-creatures, and, by a rigorous and mortifying course of discipline, endeavoured to render themselves worthy in the eyes of God. At the present time, when the glorious promises which Christianity holds out to its disciples, are more generally known; when instead of being persecuted for professing its doctrines, all are earnestly besought to embrace them, such a course would probably effect no good end, but might subject him who should adopt it, to the imputation of cowardice and desertion of the reciprocal duties of life. Formerly the case was different. Notwithstanding that

the early Christians were unsupported by any possessed of temporal power, nay, that they were virulently persecuted on all sides, even unto death, they patiently and enthusiastically toiled on, and the number of their disciples became large. At that time, however, any striking examples of devotion—any remarkable instances of the power of religion in enabling men patiently to endure great sufferings, must have afforded a strong argument in support of their faith, and therefore the conduct of these ascetics, doubtless accelerated the progress of Christianity. [1]

It is not until the middle of the third century that we find the monks living together in societies; for up to that time, they adhered strictly to the mode of life implied by the name. St. Pachomius, however, then erected monasteries in Egypt: from whence the principles of monastic life quickly spread into Syria and Armenia, and about the fourth century, into Italy. An amazing number of monasteries were afterwards established in various parts of the world, and individuals of all classes, and from all motives assumed the cowl; intrigues of various kinds consequently originated; the doctrines of the gospel were neglected

[1] "The first distinct account of a hermit in the Christian Church is that of a young man named Paul, to whom at fifteen years of age his parents left a great estate. He was a person of much learning, of a mild temper, and full of the love of God. He had a married sister, whose husband was base enough to design an information against him during the persecution of Decius, in order to obtain his estate. Paul having notice of this retired to the desert mountains till the persecution ceased. Habit at length made solitude agreeable to him: he found a pleasant retreat, and lived there during fourscore and ten years. The increasing spirit of superstition soon produced a number of imitators of Paul; and the most lamentable effect was that those who possessed only external religion, placed their righteousness and their confidence in monastic austerities, and thus, from the depraved imitators of well-meant beginnings, one of the strongest supports of false religion gradually strengthened itself in the Christian world."—*Milner's* "*Church History*," Vol. I. page 411.

for temporal power, and many evils resulted which ultimately led to the general dissolution of religious houses.

To the monasteries, notwithstanding the abuses that were committed, civilization owes much. Those few persons who were disposed to cultivate the arts of peace, and felt themselves ill at ease amongst the ruder spirits of the age, found within the monastery, a refuge from the turmoils of the times, and were able quietly to cultivate their talents. These retreats thus became the schools for learning, the nurseries of infant arts and sciences, which, but for such protection, could not have been studied. Amongst the monks it is that we find the transcribers and preservers of the treasures of ancient learning and wisdom; but for the labours of the monkish chroniclers, we should know but little of the history of the middle ages; and from the cloister, for the most part, proceeded those architects who have left in their cathedrals, and other ecclesiastical buildings, enduring monuments of intelligence and skill, almost beyond our imitation.

St. Anthony, to whom as we have said the church under consideration was probably dedicated, was born at Coma, in Upper Egypt, in the year of our era 251. When quite young, he sold all his possessions and gave the proceeds to the poor in compliance with a passage in the holy writings, which he heard accidentally. He then retired to a ruined tomb in a gloomy solitude, where, with the earth for his couch and dry bread for food, he endeavoured to conquer his passions and correct his evil thoughts. Afterwards he spent twenty years in a dilapidated fortress, seeing only one human being during that time, who is said to have brought him bread once in every six months. This extraordinary devotion rendered his name famous, and being entreated to establish a monastery where others might

follow the rules he had laid down for his own guidance, he complied with the request, and before his death (which did not happen until he was 105 years old,) he had numerous followers in various parts of the world.

The church which was originally known as St. Anthony's or St. Anthonine's and is now corruptly called St. Antholin's, stands at the east end of Watling Street,

at the corner of Sise Lane. The date of its foundation is not known ; but that it is of great antiquity may be proved from a document written by command of Ralph de Diceto, who was Dean of St. Paul's at the end of the 12th century, describing the state of the building at that time.[1]

The church was rebuilt about the year 1399, by Sir Thomas Knowles, Mayor of London, and his son, who were afterwards both buried within it. It appears to have been again erected in 1513 by John Tate, a mercer, and it is recorded by Strype that in 1623, a very rich and beautiful gallery was added, which was divided into fifty-two compartments filled with the coats of arms of the king and the nobility, after the fashion of the time. In the fire of 1666, this building however was destroyed, and the present church was completed by Sir Christopher Wren in the year 1682, at the expense of about £5700.

After the fire, the parish of St. John Baptist, Watling-Street, was annexed to that of St. Antholin, and in 1703, an agreement was entered into by the two parishes, which provided that the latter should pay five-eighths of the money required to repair and support the church, and the former the remaining three-eighths.

The value of the rectory is said to be about £200. *per annum*, and the present incumbent is the Rev. W. Goode.

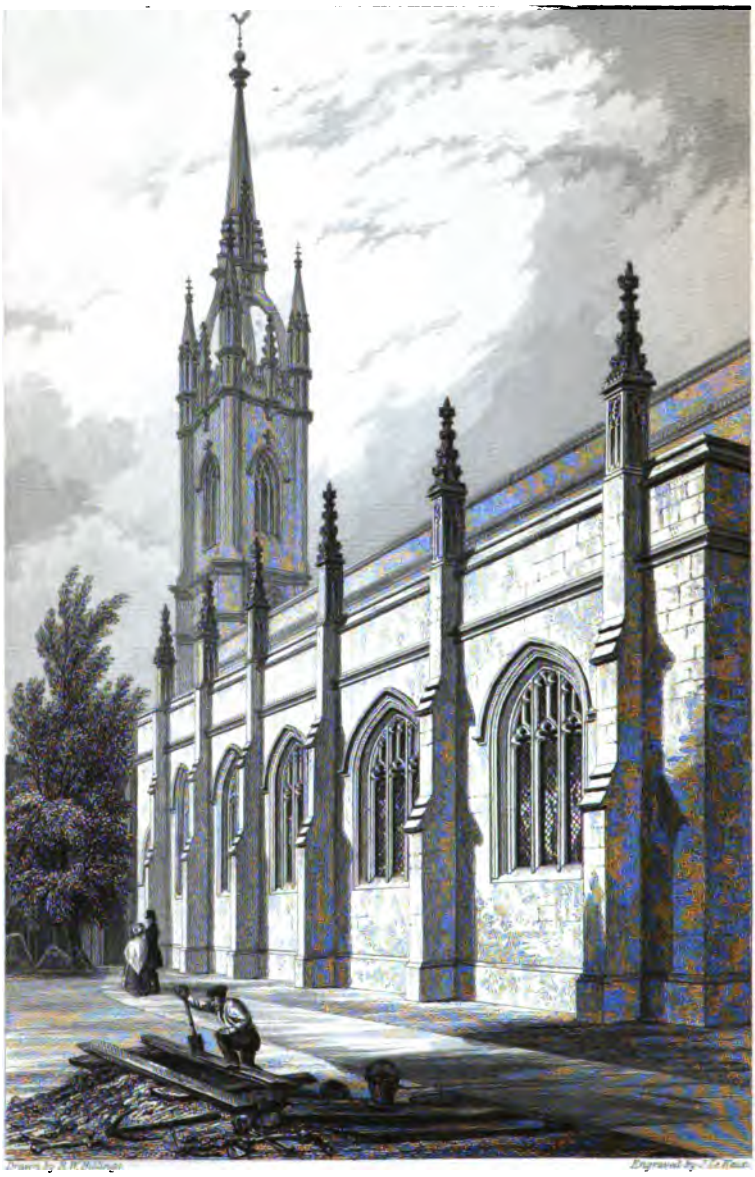
The interior of the church is somewhat peculiar in arrangement, being covered with an oval shaped dome, which is supported on eight columns standing on high plinths ; and the carpentry of the roof displays Wren's knowledge of constructive science, and may be studied with advantage. There is a small gallery at the west end

[1] In this church at the altar of St. Katherine, King Richard II, founded a perpetual chauntry for the soul of Nicholas Bole, of London. Newcourt's "*Repertorium*," Vol. I. p. 283.

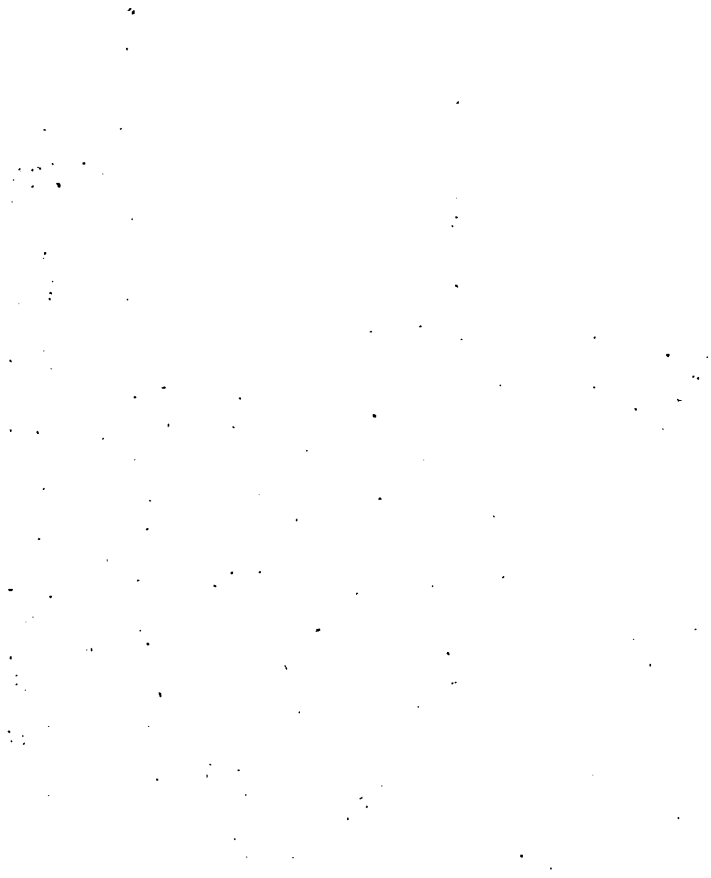
of the building, on each side of the organ, and over the carved altar piece, at the opposite end, is a circular light, filled with stained glass and inscriptions.[1]

The exterior of the building is represented by the accompanying engraving, and, with the exception of the tower and spire,—which, although, perhaps, they may not be termed beautiful or pure, display great powers of invention, and are of pleasing proportions—does not require any description. The tower rises, as it always should rise, (on a foundation of its own,) directly from the ground, and gives to the beholder, in consequence, that assurance of strength and stability, without which (although these qualities may really be possessed) no building can continue to excite pleasurable emotions. The spire is octagonal, having circular ribs at the angles, and similar ribs horizontally disposed at certain heights to divide it into stages. The series of openings at the base of the spire is cleverly introduced, and gives lightness to the whole, but we cannot say so much for the composite capital (or head of a column) which forms the termination of the spire. It is much too formal, indeed sadly out of place. Wren probably felt that by the introduction of the spire he had in some degree departed from the style in which the rest of the church is built, and so, being desirous to reconcile as much as possible, the one to the other, and bring back the mind of the beholder to its first associations, he crowned the whole with an Italian capital.

[1] "The length of the church is sixty-six feet; breadth fifty-four feet; and heigth within, forty-four feet. The steeple is 154 feet high. "*New View of London.*" Vol. I. p. 133.



ST DUNSTAN'S IN THE EAST.



ST DUNSTAN'S IN THE EAST.

London Published by C. Tilt, Fleet Street, Dec.r 1.1837

ST. DUNSTAN'S IN THE EAST.

"——Not harsh and rugged are the ways
Of hoar antiquity, but strewn with flowers."

JOSEPH WARTON.

IN early times when learning was confined to nearly one class of men, and the power of handing down the remembrance of events, and chronicling the reputation of individuals, was exercised principally by the monks and priests of the period: the light under which occurrences should afterwards be viewed, and the opinions in regard to men which should be received by posterity, depended in a greater measure upon the prejudices or political bias of a single narrator than can be the case now that knowledge is more extensively diffused;—the mis-statements of one sect or party being ordinarily balanced by the, perhaps, undeserved praises bestowed on the same individual by those of opposite opinions. The sainted Arch-bishop to whom the church now referred to, and others in London, were dedicated, may serve as an illustration of this remark: for it appears certain, if his character had been drawn, not merely by the monks, (of whom he was a warm partisan, and for whose aggrandizement, indeed, he scrupled

not to use any means which offered, however equivocal they might be,) but by those opposed to their interest—that, instead of being deemed the model of piety, and ultimately canonized, he would have been represented as a vindictive, ambitious, but clever man, more desirous to advance his own views, than to promote the interests of religion, or even the temporal welfare of the kingdom, in which, for many years, he exercised almost unlimited power.

Dunstan was the Nephew of Athelm, Archbishop of Canterbury, and was born at Glastonbury in Somersetshire, in the year 924-5. After he had finished his studies and had attained a certain proficiency in painting, sculpture, chemistry, and music,[1] he went to court; but shortly afterwards returned to Glastonbury, and, according to Camden's account,[2] introduced the Benedictine order of monks; which afterwards became enormously wealthy, and exercised great authority until the dissolution. King Edmund, becoming attached to Dunstan, assisted him to build a monastery, which, at the dissolution, is said to have been surrounded by a wall a mile in circuit, and "replenished with stately buildings."[3] In the reign of Edred, successor

[1] He was also an excellent worker in iron and brass. An old legend says, that one day when he was busily engaged fashioning some iron trinkets, the devil appeared to him in the shape of a beautiful woman; but that Dunstan, knowing the fiend, seized him by the nose with his red-hot tongs, and made him shriek so that the whole neighbourhood heard him!

[2] "*Britannia*" Gough's Edition. Vol. i. p. 74.

[3] According to William of Malmesbury the monastery of Glassenbury, or Glastonbury, was founded originally by Joseph of Arimathea—the devout man who begged the body of Jesus from Pilate, and buried it in his own tomb:—(Luke xxiii. 50.) Joseph, he says, having been sent to England by St. Philip, in the year of the christian era 61, with twelve disciples to preach the gospel; but there does not appear to be any evidence to support the statement.

Arthur, the last of the British kings, was buried between two pyramids in

to Edmund, he attained increased power, and used it to enforce the practice of strict celibacy amongst churchmen, and to exalt the monks at the expence of the secular clergy. Edwy, brother of the last King, offended the monks by his marriage, after he had ascended the throne, and Dunstan, having grossly insulted him on their part by an act of violence, was banished the kingdom. Edwy, however, was ultimately dethroned, principally through the influence of the wily monk, to make room for his nephew, Edgar; and Dunstan, returning to England to take the government of the king, was created successively Bishop of Worcester; and of London; and Arch-bishop of Canterbury. Having thus secured episcopal dominion, he pursued sedulously his plans for the advancement and aggrandizement of his order: the secular canons were expelled from most of the Cathedrals and Convents, and the Benedictine monks took their places. On the death of Edgar a struggle occurred between his sons for the throne; but Dunstan backed by a portion of the people, who reverenced him for his reputed sanctity, espoused the cause of Edward, the eldest, and succeeded in placing him on the throne. His acquaintance with the sciences, enabled Dunstan to increase his power over the people,—for miracles were never wanting in aid of an object in which he was interested; and although the nobility, impatient of the power and insolence of the monks, tried to dispossess them, he contrived to defeat all their machinations, and to obtain for his order great advantages. On one occasion, at a council convened by Dunstan, in the king's name, there appearing to be a majority against his wishes, a voice was heard from a

the church-yard, there, and Camden (*ut supra*) describes a curious leaden cross which was found there on digging for the body, in the reign of King Henry II.

crucifix which hung in the room, in favour of his measures; and this so astonished all present, that they decided as he wished. Again, at a council held at Calne, to determine a controversy between the monks and the clergy, when the question was about to be decided against the former, the floor of the chamber fell in, and all, with the exception of Dunstan, whose chair happened (?) to be over a beam, were either killed, or much injured. After this event, which destroyed many of his enemies, few interfered with his projects for some time; but in the next reign, in consequence of the disturbed state of the kingdom and the non-attachment of the king, the monks lost much of their reputation for holiness; and when Dunstan died, which was in the year 988, he had himself outlived all his influence.[1]

The date of the original foundation of a church on the site of that at present under consideration is unknown. Stow merely says, when speaking of the edifice which was standing in his time, that it was "fair and large," and of an *ancient* building, and he, it will be remembered, wrote in the 16th century.[2] Mr. D. Laing, who published an account of this church,[3] says it is marked in ancient records as *Juxta Turrim Londinensis*, and "therefore was then probably, the nearest parish church to that fortress, which would give it priority to All-hallowen, Berking." To this, however, we need not attach any great importance, *juxta* meaning, near to, or hard by, rather than nearest; and the

[1] He was buried in Christ church, Canterbury. See Britton's "History of Canterbury Cathedral." For an inquiry into his character, see Turner's "History of the Anglo Saxons," and the apologies of the Catholics in Lingard's "History of the Anglo Saxon Church;" Butler's "Lives of the Saints," and Milner's "Winchester."

[2] "Survey of the City of London." Strype's Edition. B. II. p. 42.

[3] "Plans, Elevations, and Sections of Buildings, public and private, including the new Custom House, London, executed by D. Laing." 1818.

less so as we find other churches—that of St. Olave, Hart street, for example,[1]—also described, or referred to, in old writings, as *Juxta Turrim.*

Newcourt gives a list of the Rectors, commencing in 1312, and Stow records the burial of John Kennington, parson, in 1374, which appears to be the earliest date in connection with the church, mentioned by him.

Many minute circumstances connected with the building are recorded in a churchwardens' book, dating from the 15th century, which is still in the church. It specifies the amount of money paid for playing "at organs," in the church, and "for blowhyng of the organs;" and contains some curious memoranda respecting money spent by the priests in drinking on St. Dunstan's Eve, and for garlands on the like occasion.[2]

At the great fire of 1666, the church was seriously damaged, and Sir Christopher Wren was employed to furnish plans for its restoration. Respecting its size and form at that time we have little information; but there is every reason to believe that it was then much larger than at present, and that there were various buildings connected with it, of which no traces remain. When they were digging to prepare the foundations of the present building, immense walls of chalk and rubble work were discovered extending in all directions much beyond the bounds of the building as restored by Wren, especially northward; in which direction it is said were the residences of the monks

[1] Page 3 History of St. Olave's Hart Street, "London Churches."

[2] Quoted by Laing, *ut supra*, who says, the book contains dates from 1450 to 1651. The Rev. Thomas B. Murray, Rector of the Church, states however, in reply to our inquiries, that "Its earlier pages certainly belong to the 15th century, but I do not know that the date of 1450, can be gathered from it."

attached to the establishment.[1] Exactly opposite to these dwellings, Mr. Laing says, there was a porch which had been bricked up and was used as a bone-house. The old paving remained, and shewed a thick purbeck slab worn away several inches by the feet of the monks ; and there were in the same porch some side benches of stone and a curious window having four columns with capitals, bases, and springers, of very good workmanship. Considerable remains of the floor of the old church—which was adorned with glazed and ornamented tiles or bricks, some of them very well painted—were found about two feet below the pavement; and in pulling down the building, fragments of a large window, with mullions and tracery, were discovered at the east end.[2]

According to Newcourt, the church, previous to the fire, of 1666, possessed a very lofty spire made of timber and covered with lead. This must have been destroyed ; and in its place Wren erected the present stone tower and spire in the year 1698. These are represented in the annexed view of the exterior of the building, and are chiefly remarkable for the manner in which the spire is supported on four arched ribs, springing from the angles of the tower. For this, however, curious and admirable as the construction is, we may not give Wren much credit, on the score of originality, as the idea was evidently gained from the church of St. Nicholas, at Newcastle-upon-Tyne, which was built in the 15th century, by the "Gothic" architects, whom he affected to despise.

[1] "Plans, elevations," &c. *ut supra*.

[2] This window could not have been of earlier date than the end of the 14th, or beginning of the 15th century ; and tends to shew, that the original structure had been considerably altered if not rebuilt about that period. Strype's Survey, (*ut supra*) speaks of great repairs which were made here in 1631, at an expence of £2400, (thirty-five years previous to the fire,) but this was too late for the introduction of such a window as we have mentioned.

Sir Christopher Wren, accomplished and talented as he was, neither felt nor understood the beauties of pointed architecture; or, at all events, he allowed prejudice (that spider of the mind as it has been termed,) to interfere with his perception, and misguide his opinions on that head; and, it is not to be wondered at therefore, when he attempted to design in the style, or even to transfer the forms to be found in our ancient ecclesiastical buildings, that he generally failed in the details. In the instance before us, although perhaps one of the best of his works in the pointed style, his want of attention to example is every where visible: the mouldings in different parts of the tower belong rather to Italian than to pointed architecture; the clock case and portions around it, are entirely out of character; and the sunk panels introduced on the face of the pinnacles, which terminate the buttresses at the angles of the tower and serve as abutments for the flying arches supporting the spire, are rather scratched than carved and are therefore devoid of effect. The arches and spire themselves, so far as outline is concerned, are perhaps superior to their prototypes at Newcastle; but display either the same want of knowledge in regard to detail, or the same attachment to Italian forms, (which led him in all cases to introduce them however inharmoniously,)—as is apparent in all his works. Mr. John Carter, in one of a long series of papers on "Architectural Innovation" published in the "Gentleman's Magazine,"[1] says in his usual *tranchant* manner, when comparing the two buildings, "that the church of

[1] It is to be regretted that these papers have not been printed in a separate form. Although written in a peculiar style and with much acerbity, they contain a quantity of curious information not elsewhere attainable. Even an index to their situation in the magazine would be of great service to the Architect and Antiquary.

St. Nicholas" has, like St. Dunstan's, a tower, but so lofty and of such a girth, that, to compare great things with small, our London piece of vanity is but a mole-hill to the Newcastle "Mountain," the pride and glory of the Northern Hemisphere;" and gives the following comparative account of the two buildings.

ST. DUNSTAN'S.	ST. NICHOLAS'.
Width of tower 20 feet.	Width of tower 40 feet.
Proportionable height :— Three stories to the battlements of the tower.	Proportionable height. :— Five stories to the battlements of the tower.
Doorway to first story, and one window to each front of second and third story.	Doorway to first story, and one window to each front of second, third, and fourth story; to the fifth story on each front, two magnificent windows.
Abutting or flying arches on the summit of the tower, plain masonry without mouldings or ornament.	Flying or intersecting ribs on the summit of the tower, replete with mouldings and corresponding ornaments.
These arches bearing on their centre an unapplying perforated (in its base) obelisk.	These ribs bearing on their centre an efficient perforated lanthorn and spire.
Obelisk pedestals great and small at the angles and centre of each front of the tower.	Characteristic pinnacles, great and small at the angles and centre of each front of the tower with battlements, demy ditto, crockets and terminating vanes; pinnacles to the lanthorn with crockets and vanes: spire, with crockets and a vane, (number of vanes, 13.) with 8 small buttress flying arches, for the support and embellishment of the several pinnacles.

[1] "Gentleman's Magazine," Vol. LXXXIII. p. 335. In this same volume p. 417. there is also an engraved view of the upper portion of the tower of St. Nicholas' church. The most correct view of the upper part of this building, perhaps, is that in Sir James Hall's volume on "Gothic Architecture," drawn and etched by E. Blore.

Notwithstanding this statement, however, we cannot refuse to our countryman great praise for the scientific skill displayed in its construction. Wren himself appears, judging from some little incidents in his life, to have been proud of this specimen of his abilities, and to have deemed it stronger than any other spire in London, ; for it is said that being one morning informed that a dreadful hurricane in the night had damaged all the steeples in the metropolis, he immediately replied, "not St. Dunstan's, I am quite sure."[1]

In the interior repairs Wren entirely abandoned the original style of the church, and made them after his own fashion ; introducing Doric columns to divide the nave and ailes, an altar-screen and organ-gallery with Corinthian columns, and circular-headed windows with key stones, in the clere-story and at the east end of the north aile ; without any regard to the heterogeneous appearance which the building, thus altered, must have presented.

In the course of a hundred years after the church had been repaired, it appears that it became much dilapidated, and, in 1810, the roof of the nave having thrust out the walls seven inches from perpendicularity, various ties were introduced and other precautionary measures adopted. The rupture however still went on ; it was found that nothing effectual could be done with the old building, and Mr. Laing was directed to prepare plans for a new church in accordance with the tower. After some little delay in consequence of a difference of opinion in regard to the materials of which it should be built, the first stone of the present church was laid on the 26th of November 1817, by His Grace the Archbishop of Canterbury, (in whom

[1] Elmes' "Life of Wren," p. 487.

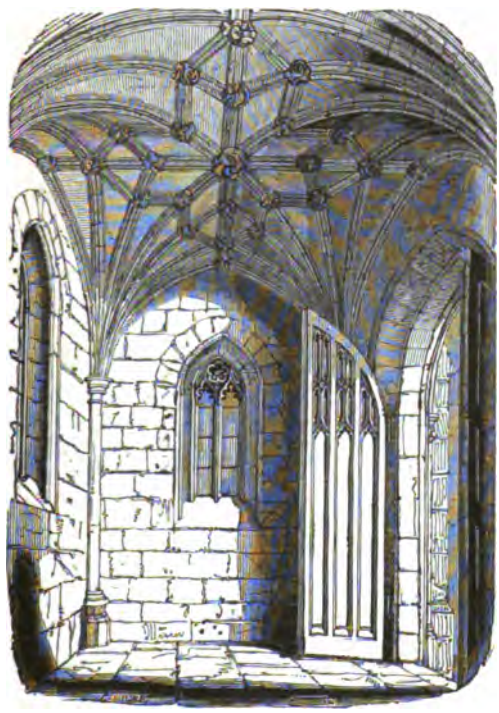
the presentation to the rectory is vested, [1]) and it was opened for divine service in 1821. It is constructed of Portland stone: and, notwithstanding a certain degree of flatness in the mouldings,—a want of those fine effects of light and shade produced by the varied outline and bold relief observable in the works of the early architects,—must be regarded as a good specimen of modern Gothic.[2]

The annexed engraving represents the interior of the church as it appears from the north-west. It is divided into three ailes of nearly equal width by slender clustered columns and pointed arches of stone with moulded soffits, bearing a clere-story. The roof of the centre aile, or nave, as may be seen in the engraving, exhibits some elegant fan-groining, springing from single shafts which rise from the capitals of the clustered columns below: but we should mention that these shafts project so much from the face of the wall as to appear to rest only on the edge of the caps below, and thus produce an unpleasant effect when viewed in profile. The ailes are covered with a flat ceiling divided by ribs into square compartments with flowerets at the angles; and they have windows in the side walls divided by mullions and glazed partly with stained glass. At the east end is a large window of the florid or perpendicular period of the pointed style, (the prevailing character of the church,) said to be an exact copy of that, which, as we have elsewhere mentioned, was discovered when pulling down the old building; and this is filled with stained glass presenting well executed figures of Christ and the Evangelists and Moses and Aaron.

[1] This was originally in the gift of the Prior and Chapter of Christ Church Canterbury; but was conveyed by them A. D. 1365, to Simon Islip, their Archbishop, and his successors for ever.

[2] The cost of the building was about £36,000.

Over the communion table is a carved canopy forming part of the altar-piece; and the pewing and the organ-screen are in good keeping with the building. On the north side of the chancel is a small porch with a groined ceiling, as represented in the following vignette;



and at the west end of the same side is a corresponding projection intended for a bone house; but now used for the "hot water apparatus," by which the church is warmed. There is another entrance to the church at the west end, beneath the tower, and in its domical ceiling may be seen a remnant of the style in which the interior

of the building was anomalously restored by Sir Christotopher Wren.[1]

There are many tablets dating from the 17th century, and one large monument on the south side of the chancel commemorative of Sir William Russel, who died in 1705; but these do not present anything particularly interesting. In the latter, the knight is represented dressed according to the fashion of the times, with a flowing wig, shoes and buckles; and is certainly an evidence against the introduction of modern costume in sepulchral monuments.

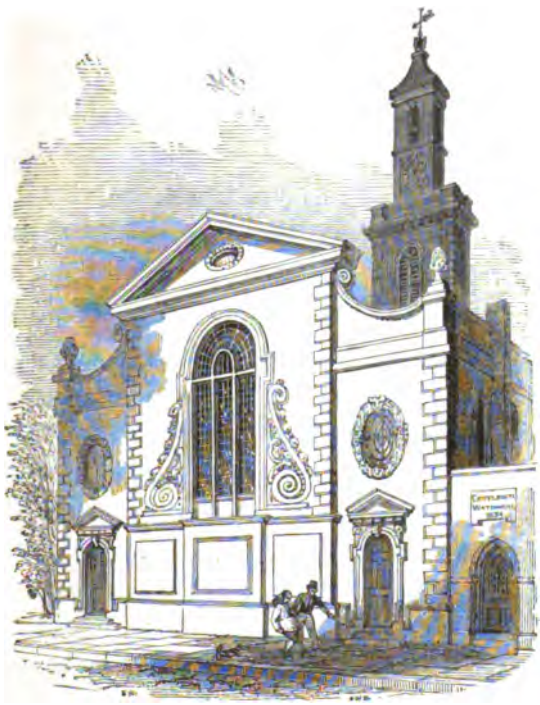
The vestry-room is of the same character as the church: and we may say that the register books (which date as far back as 1558) escaped the flames that destroyed the old building, and are in a good state of preservation.

The value of the living is £375. *per annum*, and the Rev. Thomas Boyles Murray, M. A. is the present rector.[2]

[1] This porch appears now to be the only portion of the church not in the pointed style, and should certainly be altered to accord with the other parts of the building.

[2] We are gratified to be able to acknowledge the kind attention which, up to this time, has been paid to our inquiries by the several incumbents (this gentleman amongst the number,) to whom we have addressed ourselves.

ST. MARY'S, ALDERMANBURY.



THIS structure, dedicated to the Virgin, stands between Love Lane and Addle street, in Aldermanbury: and has its distinguishing title from its situation. Aldermanbury

is a continuation towards the north, of Milk-street, Cheapside, extending as far as London wall: and, according to Stow, derives its name from the Aldermans' "Berry, or Court Hall, now called the Guild Hall; which (of old time), stood on the east side of the same street not far from the west end of Guild Hall now used;"[1] and it is mentioned under that name in the Register belonging to St. Mary's Church at Osney near Oxford, as early as the year 1189. This derivation appears to have been admitted by all who have written concerning the neighbourhood: we may however mention, that about the time above stated, the presentation to this church was in the hands of a person named *Aldermanbir;* as we learn from Newcourt, that in the sixteenth year of the reign of Henry III. Gervas Aldermanbir alledged that Allen de Aldermanbir, his father, presented one William de Aldermanbir to the church, who died parson of the same 31 years past, and that it had been void since;[2] which, however, perhaps only shews a coincidence in regard to the name. A church must have been founded here, even earlier than the date mentioned in reference to the street: for Stow speaks of a curious plated stone therein on which was written, "Armig. hic. Ion. Constantinus positus, genetrici subjacet; æterne lætentur in arce polorum. Qui Februo, cessit. *Mil. I. Cent. quatuor bis et octo:*" and Ralph de Diceto who was Dean of St. Paul's in the year 1181 described the state of it at that time, saying, "Ecclesia *S. Mariæ Aldermannesbire* est Canonicorum, et reddit eis duos Sol. per manum *Johannis*, quos reddit modo *Philippus* Capellanus *Wintoniensis* Episcopi, et solvit synodalia xii. d. et habet cæmiterium."[3]

At that date it belonged to the Dean and Chapter of St.

[1] Strype's edition of "Survey." B. III. p. 71.
[2] "*Repertorium*," Vol. I. p. 434. [3] Ibid.

Paul's :—but in 1331, it was appropriated by them, with the consent of the Bishop of London, to the Elsing "spittle," or Hospital, (as we find from the charter of the foundation of that establishment,) providing however, that the patronage of both should be vested in them, and that a pension of one mark *per annum*, for St. Mary's church, and six shillings and eight-pence for the Hospital, should be paid to them. Under this arrangement, it remained until after the dissolution of religious houses by Henry VIII. when the advowson was granted to certain persons in trust for the parishioners by whom in consequence, the minister has since been elected. The living is a perpetual curacy; and the present incumbent is the Rev. J. Salusbury, LL.D. who, however, does not perform the duty, the Rev. J. P. Bean, M. A. being appointed by him for that purpose.

Nothing is known of the form of the original building. The church which occupied this site previous to the fire in 1666, appears to have been partially rebuilt in the beginning of the 15th century, by Sir William Eastfield, who also presented five bells for the tower: and thirty-three years before that event which entirely destroyed the building, it had been repaired at the cost of the parishioners. It stood then, as it does now, in a burial ground; but this was surrounded by a cloister, which remained until the fire, as it is recorded that the parish built a vestry-room over a part of it in the year 1665.[1]

The present church was erected from the designs of Sir Christopher Wren, in 1677; and is 72 feet long, 45 feet broad, and 38 feet high.[2] It is divided into a nave and

[1] Malcolm's "*Londinium Redivivum.*" Vol. II. p. 116. Stow says, that in this cloister hung an enormous shank bone, supposed to be that of a man. It was "in length 28½ inches of assize." [2] "*Parentalia.*" p. 315.

ailes by composite columns, (presenting six intercolumniations) which bear an entablature; and the nave has a large waggon-headed ceiling wherein two semi-circular windows are introduced. The ailes have flat ceilings; and in the side walls are circular-headed windows which light the church. Over the communion-table is a small picture of the last supper—in which some of the faces are excellently painted—and at the west end is an organ, and a small gallery for an infants' school of recent foundation. In this gallery, on the north side, is a large monument presenting two carved male busts in niches. The inscription is not visible; but it appears from Malcolm to be in memory of Richard Chandler, who died in the year 1691, and John his brother, who died in 1686.[1]

On the north side of the communion-table lie the remains of the execrated Judge Jefferys, who, during the reign of James II. exhibited such relentless and unjustifiable cruelty, as to have entailed on him from posterity the title of "infamous."[2]

The prefixed engraving represents the exterior of the church as seen from the north-east.

[1] *Ut supra.* p. 139.

[2] He often boasted that he had hanged more men than all the judges of England since the time of William the Conqueror. Jefferys received his education at Westminster School: and went thence to the Inner Temple as a student of the law. Accident, or his abilities, soon procured for him extensive practice, and he was appointed Recorder of London. A short time afterwards, the Duke of York became his friend, he was knighted, and made Chief Justice of Chester; and was ultimately appointed by James II., Lord High Chancellor of England. After the Revolution of 1688, Jefferys finding himself proscribed, endeavoured to leave the country disguised as a seaman; but was discovered while looking through the window of the house where he was awaiting the ship, and committed to the Tower, where he died a short time afterwards. His body was at first interred within the walls of the Tower, but was conveyed after a few years to this church (1693) where several members of his family had been previously buried.

ST DUNSTANS IN THE WEST.
Fleet Street.

Drawn by R. W. Billings — Engraved by T. Turnbull

ST DUNSTAN'S IN THE WEST,
Fleet Street.

London Published by J. C. D. Fleet Street. May 1838

ST. DUNSTAN'S IN THE WEST,

FLEET STREET.

"To Fleet Street straight my love it holds,
Where men, whose tongues were made in moulds
Of flattery,—
Did cry, "what lack you countryman?"
But seeing me, away they ran,
As though the enemy had began
His battery.
ROBIN CONSCIENCE.[1] 1683."

"WHAT d'ye lack, gentles?" "What d'ye lack?" was the never ceasing inquiry with which the passenger was saluted by the shop-keepers on all sides as he passed through Fleet Street, even as late as the date of the above quoted ballad. The appearance of this thoroughfare prior to the fire of London, (in 1666,) and even long after that event, was singularly different from its present aspect; the space between the houses, on either side, was narrow and badly paved; the buildings themselves were mostly of timber, projecting and overhanging in all imaginable positions; and in the place of

[1] A curious satirical ballad, portraying the adventures of "Conscience," throughout the city, which was first published in 1683, and has been reprinted in the Harleian Miscellany. It contains some curious particulars relating to the manners of the citizens at that period. See Brayley's interesting "*Londiniana*," Vol. II. p. 48. for an analysis of the ballad.

the commodious and elegantly glazed shops, wherein are now exhibited the wares of the trader, were rude open sheds, partially protected by a pent-house, from beneath which the tradesman orally advertised his goods, and repeated his invitations to the passers-by. Fleet Street at that time was but a suburb, and the Strand, now so closely lined with houses, was then easily recognized to be what its name imports, namely, the border of the river, and presented but a few scattered, although noble, houses, interspersed with gardens. At Temple-Bar was observable merely a wooden building across the road, to divide the City from Westminster; and in one part of Fleet Street might be seen a throng of men playing at foot-ball, and in Cheap-side, perhaps, an equal number shooting at a target, or engaged in other sports.

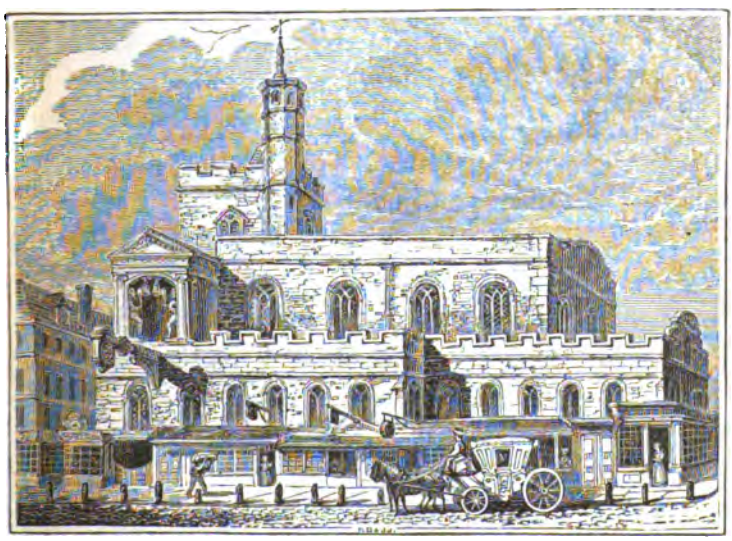
All this is changed:—substantial and well-built houses occupy the site of the wooden sheds; and a countless throng of men, each intent upon his separate purpose, now fills the path-ways, from the rising to the setting of the sun.[1]

The changes in appearance that have occurred in this neighbourhood, however, are no-where more observable than they are in and about the church, concerning which we have now to write, namely, St. Dunstan's in the West; for where the present building stands, was the burial ground of the one which preceded it; and the church itself, an old and venerable pile, projected so far forward, and was

[1] The altered state of London may be well exemplified by a proclamation published by King Henry VIII, in July 1546, for the preservation of game, wherein it is stated, that forasmuch as the King is desirous to have the "Games of Hare, Partridge, Pheasant, and Heron" preserved in and about his palace of Westminster, for his own pastime, that is to say, from the said palace to St. Giles' in the Fields, and from thence to Islington, Hampstead-Heath, and to his palace again, he charges that no persons kill any as they value their own safety. The original is in the library of the "Society of Antiquaries."

so surrounded by shops or stalls as to render the road-way dangerously narrow. These shops appear to have been among the earliest *stationary* marts for books in London, and works are still extant which were published there, and which bear such imprints as the following. "Epigrams, by H. P. and are to be soulde by John Helme, at his shoppe in S. Dunstan's Churchyarde. 1608. 4to." "News from Italy of a second Moses, or the life of *Galeacis Caracciolus*, &c. printed by Richard Moore, and to be solde at his shoppe in St. Dunstan's Church-yard in Fleete Street. 1608." and others. [1]

The subjoined engraving is a representation of the old church as it appeared in 1739; at which time, as we may see, these shops still maintained their position. [2]



[1] Denham's "Account of St. Dunstan's." p. 17. For some particulars of the extraordinary individual to whom the church was dedicated, see "*London Churches*, St. Dunstan's in the East." p. 1.

[2] We are indebted for this engraving to the publisher of the "Mirror;" in which entertaining and instructive miscellany it was originally given. (Vol. XIV. p. 145.)

In regard to the early history of the parish church, we know nothing prior to the year 1237, when we learn that it was presented to Henry III, by Richard de Barking, the Abbot of the convent of Westminster, to which establishment it then belonged. Henry assigned it, with all its profits, towards the maintenance of a house established by him for the reception of converted Jews, (now called The Rolls,) retaining for the crown the right of advowson. In the year 1362, it appears to have been possessed by the bishop of London; for in that year, in consequence of a petition from the Abbot and Convent of Præmonstratenses at Alnwick in Northumberland,—setting forth that their monastery had been destroyed during the Scottish wars, and that they were unable to rebuild it,—this church was given to them by the bishop. They were allowed to depute one of their own fraternity to officiate there, but the bishop reserved the right of removal at pleasure; and in 1437, a perpetual vicar was in consequence instituted. After the dissolution of religious houses, the patronage reverted to the crown, and continued there until the reign of Edward VI., when it was assigned to Lord Dudley. A short time afterwards we find it was possessed by the family of Sir R. Sackville; and since then it has been the property of various private individuals: it is now vested in trustees under the will of the late Rev. Charles Simeon, of Cambridge.

Whether the church, which was removed to make place for the present edifice, was the original building, and had been altered at successive periods until no traces of its first appearance remained; or whether it had been altogether rebuilt at any time since its first erection, we are unable to say,—there being no record of such an event. Indeed the only portion of the old church of which the exact

date seems to be known, was a chapel on the south side, (next to Fleet Street,) called St. Katherine's chapel, which was built by Thomas Duke about the year 1421.

The church narrowly escaped destruction during the fire of 1666, which ceased three houses eastward of it; and in 1701, the old arched roof being much decayed was taken down, and a new one with a flat ceiling, containing enriched sunk panels in the prevailing fashion of the day, was constructed. The building had been originally in the pointed style of architecture; but all the more modern repairs having been executed, like the last mentioned, in the Italian style, the whole presented previous to its re-removal, of which we shall hereafter speak, a most heterogeneous appearance,—a tower and turret, with Roman doorways; pointed and circular-headed windows; rusticated stone work, and embattled parapets. At that time the church, as we have before said, projected considerably into Fleet Street; and against the east end of it, which was therefore seen, was a cutler's shop. Above this stood a stone figure of Queen Elizabeth, which was placed there in October 1766, and had under it the following inscription: —"This statue of Queen Elizabeth formerly stood on the west side of Lud-gate. That gate being taken down in 1760, to open the streets, it was given by the city to Sir Francis Gosling, knight and alderman of this ward, who caused it to be placed here." [1] The most peculiar features of the exterior, however, were its projecting dial overhanging Fleet Street, and the two figures of savages, carved in wood of the size of life, which stood within an alcove above, each with a club in its right hand, with which they struck the quarters upon two suspended bells, moving their heads at the

[1] "London," by David Hughson, L.L.D. Vol. IV. p. 109.

same time. The whole of this ingenious arrangement, which must be still in the recollection of nearly every Londoner, was executed by Mr Thomas Harrys, in the year 1671, who received for it from the parish £35. and the old clock.[1] The clock, figures &c., are now attached to the Marquis of Hertford's villa in the Regent's Park.

The old church becoming much dilapidated, and the necessity for improving the thoroughfare appearing to be greater every day, an Act of Parliament was obtained in June 1829, authorizing the removal of the ancient edifice; trustees were appointed to carry this act into effect;[2] and on the 16th of December in the same year, a part of the old materials was disposed of by auction. The turret was sold for 10s. the flag and flag-staff for 12s. and an iron standard with copper vane, warranted 850 years old, (?) and weighing three quarters of cwt. was sold after much competition for £2. 1s.[3] Another sale took place Sept. 22. 1830, when the statue of Queen Elizabeth before mentioned, was knocked down for £16. 10s. and a stained glass window, probably from the east end of the church, for £4. 5s.[4] In the month of July of the following year,

[1] Denham, *ut supra*, p. 8. So early as 1478, there were figures in Fleet Street, although of smaller size, which performed a somewhat similar office. Stow, when describing a conduit which was erected in that year near Shoe Lane, says, that there were angels on the same, "with sweet sounding bells before them; whereupon, by an engine placed in the tower, they, divers hours of the day and night with hammers chimed such an hymn as was appointed." "*Survey.*" *Strype's Edit.* B. III. p. 257.

[2] "Gentleman's Magazine," Vol. CII. pt. ii. p. 297.

[3] "Gent's Magazine." Vol. XCIX. Part ii. p. 556.

[4] A correspondent in the Gent's Magazine, Vol. C. Part ii. p. 296. speaking of the sale of "Her Highness' effigy which "the likeness of a kingly crown had on," for sixteen pounds, ten shillings, and no pence," inquires humourously, "where were the *preux* chevaliers of *our* days? Is there no man in England to whom the mantle of Sir Walter Raleigh has descended?"

1831, designs having been submitted by the late John Shaw, Esq. F.R.S. and approved of, the first stone was laid of the present edifice, and the works rapidly progressed towards completion. Until August 1832, a part of the old church, next Fleet Street, was allowed to remain as a sort of screen ; but in that month it was taken down ; and we may mention a curious circumstance that then occurred. When digging out the old foundations of this walling, a leaden coffin was found, having on it the name of Moody, Engraver, and the date 1747. By accident, the coffin was broken open, and it was seen, to the astonishment of all, that the upper part of the body was quite whole. The flesh had firmness when pressed, and the countenance was perfect, although it had lain 80 years.[1]

On July 31, 1833, the church was consecrated ; a ceremony, however, which, unfortunately, the talented architect, from whose designs it was erected, did not witness, he having died in the preceding year.

The annexed engraving, represents the interior of the church (which is peculiar in arrangement, and pleasing in effect,) as seen from the south side. The form is octagon, and from each of the sides excepting that which forms the entrance, extends a large recess : four of them being polygonal in form with spherical or niche-like heads, and the remainder, parallelograms with waggon headed ceilings. Above these recesses, which present on their face clustered columns and pointed arches, (the latter somewhat too acute perhaps for the

The statue we find however is now in the possession of the parish, and will be placed, it is intended, over the entrance to the vestry-room, which remains to be built.

[1] Gent's Magazine, Vol, CII. pt. ii. p. 297. Several instances of preservation of a like nature are mentioned there ; and we may notice in addition the curious subterraneous chamber beneath the old monastery at Kreuzberg

style in which the church is built, although not so in regard to elegance;) rises a clere-story with eight windows, containing some good stained glass,[1] and above, springing from clustered columns, is a groined ceiling,—a little meagre perhaps in its detail,—with a large enriched pendent key-stone in the centre, from which hangs a chandelier of thirty-two shaded gas lights.

The *northern* recess contains the altar—a departure from custom, which prescribes the east end of the church as its position, but not without precedent. It is of oak most elaborately and beautifully carved, raised by three steps above the paving of the church, and is surrounded on the second step by a neat iron railing, bronzed. The altar-piece presents three admirably carved canopies of foreign workmanship,[2] and beneath these, appear the Creed, Lord's Prayer, and the Commandments, in illuminated tudor letters surrounded by elegantly designed scrolls; the whole forming a striking example of the taste and knowledge of the architect. Over the altar is a large pointed window, filled with stained glass of great excellence, which was executed by Mr. Willement, and is made to represent paintings of ancient date. It contains full length figures of the Evangelists, with their names attached: S. Matthæus; S. Marcus; S. Lucas; and S. Johannes; beneath which respectively are,

near Bonn in Prussia, which contains the bodies of a number of monks in linen dresses, some of whom died several hundred years ago. We visited it in the year 1835, and the majority of the bodies were exceedingly perfect in appearance. It did not seem that any artificial means of preservation had been used.

[1] In the upper part of each of these windows, commencing over the organ, is seen one of the letters composing the Architect's name, John Shaw.

[2] These carvings were brought from Antwerp to London for sale, and at the suggestion of the architect, we believe, were purchased and presented by the Messrs. Hoare, who have been munificent benefactors to the church.

a curious monogram of the Trinity; the crown of thorns and the nails; the spear, and sponge upon a reed; and the Holy Lamb; and under all is the following inscription: "Deo et ecclesiae fratres Hoare dicaverunt, Anno Domini, MDCCCXXXII."

The organ is in a recess opposite to the altar,[1] and in the two recesses which immediately adjoin the organ, are small galleries. Oak pewing, well executed, fills the body of the church, and in the chancel, is a carved stone font, which displays upon the upper part of it, a series of angels.

In regard to the construction of the church, the roof deserves especial mention being singularly novel and simple. It is formed by eight iron spandril beams somewhat shorter than half the diameter of the building, each of which projects from an angle towards the centre, where they are all connected and rendered one whole by an iron ring.[2]

According to Stow, the old edifice contained a great number of monuments, dating from the commencement of the 15th century, many of which were removed to the walls of the new church. Among them we may mention one in the south-west recess, dated 1563, and inscribed "Gerardi Legh, Generosi et clari viri interioris Templi

[1] Upon the organ is the following inscription: "The Sum of £600 was bequeathed by the late William Ellis Gosling, Esq., towards the erection of this organ. Anno Domini, 1834."

[2] We offer our best thanks to John Shaw, Esq., of Christ's Hospital, son of the architect of the church under consideration, for the information which he has kindly afforded us, although a stranger. The "Law Insurance Office" on the west side of the church, a portion of which is represented in one of the annexed engravings was built from the designs of this gentleman. The style is the intermediate one that prevailed between the last period of pointed architecture, (of which St. Dunstan's Church is an example,) and the complete revival of the architecture of Greece and Rome.

socii Tumulus. Civis et Hospes interlocutores:" and a long conversation in latin follows. There is, too, a curious latin inscription, (commencing, Quis es? Unde venis? Quo vadis?) commemorative of Matthew, tenth son of George Lord Carew, a knight, and doctor of the law.[1] It states, as from himself,—"I have lived under four kings, and two queens, and have attended the Court of Chancery 33 years, under five chancellors and keepers of the great seal;" and ends thus:—"Oh! how many, and how strange things have I seen! I have lived long enough for myself, if sufficiently for God. Thoroughly tired of the levity, vanity, and inconstancy of this life, I seek an eternal one, that I may enjoy God, and rest in peace. Amen." Against the south wall in the same recess are two brass kneeling figures with labels from their mouths, having beneath them on a brass plate, the following words. Here lyeth buryed the body of Henry Dacres, Cetezen and Marchant Taylor and sumtyme Alderman of London; and Elizabeth his Wyffe, the whych Henry decessed the ——day of—— the yere of our Lord God, MD[c].—— and the said Elisabeth decessed the xxiiird day of Apryll, the yere of our Lord God, MD[c]. and XXX.

The north-eastern recess contains several monuments to individuals of the Hoare family; the most considerable one of which records Sir Richard Hoare, who was Lord Mayor of London during the year 1745, when he discharged the arduous duties which devolved on him, to the satisfaction of his sovereign and fellow citizens.[2]

The principal entrance to the church is by a corridor extending from beneath the organ, to Fleet Street; the

[1] The tablet was for a long time illegible; but was restored by the patient labour of an individual during many weeks. The inscription is copied in Denham's "Account." *ut sup.* p. 26.

[2] Among other monumental tablets is one inscribed to Hobson Judkin, Esq. "The Honest Solicitor;" who departed this life June 30, 1812.

tower forming a porch or lobby. Over the door leading from the lobby into the corridor, is a plain circular tablet, supported by angels, on which are inscribed the following in Tudor characters. "The foundation stone of this church was laid on the 27th day of July 1831, and consecrated to the worship of Almighty God on the 31st day of January 1833. John Shaw, esq., architect. Who died July 30th 1832, the 12th day after its external completion, and in the 57th year of his age. To his memory this tablet is here placed by the inhabitants of this parish."

The exterior of the church is well arranged to suit its position. The body of the building is nearly surrounded by houses, and the architect, has justly, therefore, expended upon it no decoration, but reserved the funds placed at his disposal for that portion of the building which faces the street, and is everywhere visible,—namely, the tower and lantern.[1] As may be seen in the annexed engraving, the tower (rising at once from the ground,) is square, and has buttresses at the angles, which terminate a little below the top, in small pinnacles. It is divided into three stories, the lowermost, on the side next Fleet Street being occupied by the entrance doorway, which has on each side of the upper part of it, panels containing the Royal Arms, and those of the City. The second story, separated from the lowest by panelling, is quite plain; but the third or clere story, forming the belfry, presents on each face a dial, and a large pointed window in three divisions, surmounted by a label. The upper

[1] The body of the church is of brick: the tower, and lobbies, on either side, which contain staircases leading to the galleries, are of Ketton stone (Oolitic,) of which same material King's College Chapel, Cambridge, is built. The height of the tower to the battlements is 90 feet, and the whole height of the tower and lantern is 130 feet. The diameter of the body of the church is 54 feet in the clear.

portion of the tower is embattled, and has at each of its four angles a large octagonal pinnacle ornamented with crockets and finials. By an arrangement which is observable in the engraving, the tower here loses somewhat of the square form, and renders the transition from that to the rich lantern which is octagonal, less abrupt than would otherwise have been the case. The lantern, perforated so as to appear exceedingly light and elegant, has buttresses at the angles with pinnacles, and is surmounted by an enriched open parapet—somewhat high.

The introduction of the lantern renders the appearance of the upper part of the tower different from anything that we have in the metropolis; although similar to several ancient buildings in different parts of England. Indeed it may not claim to be entirely singular, so far even as regards modern structures. St. George's church at Ramsgate built by H. E. Kendall, Esq. Architect, in the year 1825, offers a lantern somewhat similar; and it is not improbable, that the architect of St. Dunstan's may have received the first idea of it from that building.[1] It has been urged, that the height of the lantern at St. Dunstan's as compared with the height of the tower, is too great; and if looked at on paper, or even if the building itself be viewed from a distance, this may appear to be the case. When seen however, from its immediate neighbourhood, the lantern is necessarily so much foreshortened, that if it had possessed less height, it seems to us, the appearance from Fleet Street would have been injured, and we may not therefore quite agree with this objection.

All the mouldings and ornaments on the tower and lantern are bold and mostly well designed, but many of them display incapacity on the part of the workmen to

[1] Boston Tower, Lincolnshire, and a tower at York, are their prototypes.

execute the wishes of the architect—an ignorance of effect and absence of taste—and the same want of artistical feeling is observable in the sculptured heads which terminate the labels over the side doors to the lobbies below.[1]

In regard to the principal doorway we would remark, before concluding this description, that it is somewhat too small for effect; and we are compelled, farther, to coincide with an able critic,[2] who has urged, that the entire plainness of the story above it—the absence of any thing like variety of surface, save a single loop-hole—is inimical to the beauty of the building. Nothwithstanding both which points for cavil however, and some others of minor importance, we may safely point out the church of St. Dunstan in the West, as an admirable specimen of modern skill.

This account cannot be considered complete, without a brief mention of the most celebrated of those individuals who, at different times, have been connected with the church, namely, William Tyndale, the Reformer; who, in 1526, published the first translation of the New Testament; Richard Baxter, the eminent non-conformist divine; Dr. Donne, Dean of St. Paul's, whose singular monument we have elsewhere spoken of;[3]—and the Rev. William Romaine. This latter gentleman, sometime Rector of St.

[1] The want of a school of practical masons has long been felt by architects. During the middle ages, when masonry was studied as an art, the architect had but to suggest the *leading features* of decorations,—the details seem to have been filled up by the operatives themselves. We may hope that the national "School of Design" lately instituted, by disseminating and fostering an admiration for beautiful forms, and rendering more general the power of drawing them, will materially improve the character of our artisans generally.

[2] "Gent's. Magazine." Vol, CII. pt. 2. p. 298.

[3] "London Churches." History of St. Paul's p. 46. The heads which support the label over the principal entrance, are intended to represent Donne, and Tyndale; and are considered faithful portraits.

Anne's Blackfriars, was born in 1714, in the county of Durham, and studied at Oxford, where he early obtained a reputation by his aquirements. He was ordained in 1736; and from that time up to the period of his death, appears to have devoted himself to the duties of his calling with an earnestness as unremitting as it was fervent.

It was in 1749, that he was appointed lecturer of St. Dunstan's, and it was there that he first excited that great degree of public attention which he ever after held. A division occurred between Mr. Romaine and the Rector of the church; and many impediments being thrown in his way by the latter, he often preached by the light of a single candle which he held in his hand. The crowds of persons, however, who flocked to hear him, were so great as to cause disturbances in the street; and Malcolm states, that during this period, the pew-opener's place was worth £50 *per annum*.[1] He was the author of many theological treatises; particularly of three, entitled, "The Life, Walk, and Triumph of Faith;" which rank to this day among the standard works of that class.

The present incumbent is the Rev. Thomas Snow. M.A.

[1] See "The Christian Guardian." 1831. pp. 361, 401, and 441. for many particulars of his life.

ST. MICHAEL'S,

CORNHILL.

THIS church is one of the seven in the city of London which are dedicated to the Archangel Michael, the patron Saint of France; and, as its distinguishing name implies, formerly stood in Cornhill. In the reign of Edward VI. however, it was excluded from the street so called, by the erection of four houses; so that it must now be described as standing on the east side of St. Michael's Alley. The site of the present fabric was occupied by a church at a very early period,—probably during the Saxon dynasty, but no record of it remains. The earliest statement in regard to a church here, that we can find, shews that previous to 1133, the patronage was vested in Alnothus a priest, who transferred it to the Abbot and Convent of Evesham. In that year it was granted by them, together with certain lands, to Sparling, a priest, on condition that he paid a rent of one mark *per annum* to the Abbot, and provided him lodging, salt, water, and firing, when he was in London.[1] Afterwards it reverted to the convent of Evesham, and in the year 1503, was conveyed

[1] Stow's "Survey of London." Strype's edit. Book II. p. 143. A M.S. in the Cottonian Library says, "In Londiniis Ecclesia S. *Mich.* de *Cornhill* pertinet ad Ecclesiam de *Evesham* cum tribus domibus, et reddit annuatim Ecclesiæ duas marcas, et semel in anno Ignem, Salem et Literiam." *Ves.* B. 24. f. 9. Newcourt's "*Repertorium*," Vol. I. p. 476.

by them to the Drapers' Company, the latter, settling on the Abbot, in consequence, an annuity of £5. 6s. 8d., "besides an ancient pension of six shillings and eightpence annually paid them out of the said church;"[1] and in the Drapers' Company the right of presentation is still vested.

William Rus, or Rous, sheriff of London in 1429, appears to have been a great benefactor to the church, and was buried there in the chapel of St. Mary. He left, besides lands and tenements for other purposes, £100. to form an altar, ("Unum Dorsum Altaris,") in the chancel, and £40. towards the new tower, or steeple, which was commenced in the year 1421. In this year it appears that the old tower was burned down: for in the present robing-room there is an engraving from a curious pen and ink drawing, which purports to be a representation of the tower "before the fire of 1421." According to this engraving it was square; had a large window over the west door; and was surmounted by turrets at the angles, and a spire.

On the south side of the church there was originally a cloister; and in the church yard was a pulpit cross similar to that which formerly stood in St. Paul's church yard:[2] this was built by Sir John Rudston, Lord Mayor of London, who died in 1531, and was buried under the cross.

In the church rested the remains of Robert Fabian, Alderman of London, well known by his Chronicles of England and France which he termed "The Concordance of Histories." He was sheriff in 1493, and died in 1511. And in the church-yard Thomas Stow, grandfather of the antiquary John Stow, was buried in the year 1526.[3]

[1] Maitland's "History of London." p. 464.

[2] See "London Churches," History of St. Paul's. p 9.

[3] Strype has printed his will "*Survey*," B. II. p. 145, and from this (a singular example of the superstition of the age in which he lived;) it appears that there were, at the least, seven altars in the church under consideration.

By the great fire of 1666, the old church, with the exception of the tower, which contained a celebrated set of ten bells, was destroyed ; and the present building was commenced by Sir Christopher Wren in 1672. The tower itself was much weakened, and fifty years afterwards, that also was taken down and rebuilt by the same architect, the last stone being laid Aug. 29, 1721.[1] The body of the church is in the Italian style of architecture. It is divided into nave and ailes by Doric columns and arches, which support a plain groined ceiling, but presents no features requiring notice. There is an organ at the west end, and a handsome altar-piece opposite to it, adorned by two paintings of Moses and Aaron. The walls of the church do not form right angles one with another; from which it may be inferred, that Wren availed himself of the old foundations.[2]

The bold and lofty tower, as may be seen in the annexed engraving, is of a totally different character, namely, that which distinguished the last period of pointed architecture in England, known as the florid, or perpendicular style ;

[1] Malcolm's "*Londinium Redivivum.*" A tablet within the church says, however, that the tower was rebuilt 1723. Stow relates the following circumstance in connection with the old tower. "Upon St. James' night certain men in the loft next under the bells, ringing of a peal, a tempest of lightning and thunder did arise, and an ugly shapen sight appeared to them coming in at the south window and lighted on the north. For fear whereof they all fell down, and lay as dead for the time, letting the bells ring and cease of their own accord. When the ringers came to themselves, they found certain stones of the north window to be raised and scrat, as if they had been so much butter printed with a Lyon's claw : the same stones were fastened there and so remain till this day. I have seen them oft, and have put a feather, or small stick, into the holes where the *claws* had entered three or four inches deep." The electric fluid appears to have been mistaken for something less natural.

[2] The length of the church is 87 feet ; the breadth 60 feet, and the height 30 feet.

and one cannot well understand the motives which induced Wren to build the church entirely different in style to the tower which was standing, or why, having built the church, he did not afterwards, when called on to erect the tower, design that in conformity with it.

The tower is an imitation of the splendid "Chapel Tower" at Magdalen College, Oxford, (which was built at the end of the fifteenth century,[1]) and, soaring as it does to the height of 130 feet, forms one of the most prominent ornaments of the city when viewed at a distance. Ralph when speaking of this tower says, "that though (!) in the Gothic style of architecture, it is undoubtedly a verv magnificent pile of building, and deserves very justly to be esteemed the first thing of that sort in London,"[2] and this opinion has been echoed by many after writers. We cannot however entirely agree with this; for the same inattention to the details—the same mixture of Italian mouldings, that we have elsewhere spoken of, is observable here, (although perhaps, not so strikingly as in some other examples;) and tends materially to lessen the beauty of the tower, when closely viewed. This fault is more apparent in the lower part, where, as an example, the windows are circular-headed, than in the upper portion of it, which is beautiful in outline. The church is surrounded by houses, so that it is almost impossible to obtain a general view of it; but the discrepancy which exists between the two portions of the building, as we have mentioned, renders this circumstance the less to be regretted.

[1] The first stone was laid on the 9th of August 1492; but it was not finished until 1505. The height of this tower is 145 feet. See Le Keux's "*Memorials of Oxford.*"

[2] "Critical Review of Public Buildings in and about London." Edition 1783.

Drawn by H. W. Billings. Engraved by J. Le Keux.

ST. ALBAN'S,
Wood Street.

ST ALBAN'S,

Wood Street.

London: Published by C. Hill, Fleet Street, Feb.1.1838

ST. ALBAN'S,

WOOD STREET.

VERULAM, the Verulamium of ancient writers, which was probably a flourishing town even before the arrival of the Romans in England, is in the county of Hertford, and about twenty miles from London.[1] In the reign of Dioclesian, who, at the end of the third century, endeavoured by all the means in his power to extirpate the christian religion in Britain, Alban a citizen of that place, was converted from paganism by a priest whom he had harboured; and, refusing to recant, was himself the first victim to the wrath of the Emperor, and the first man in this country who lost his life for religion's sake. He was therefore termed the proto-martyr of England, and in the year 793, Offa, King of Mercia, having received pardon from the Pope for a murder of which he had been guilty, on condition that he would be liberal to ecclesiastical estab-

[1] Some interesting particulars relating to Verulamium are given in Britton's 'History of Cassiobury.'

lishments,—obtained the canonization of Alban, and erected a large and stately [1] monastery near Verulam, to his memory.

The ancient city had been nearly destroyed during the struggles between the Britons and the Saxons, but after the completion of this monastery a new town grew up around it, and was therefrom called St. Alban's ; which name it still retains. The monastery was endowed by Offa with many peculiar privileges and a large revenue; and one of the Popes afterwards enjoined, " that as St. Alban is well known to be the protomartyr of the English nation, so the Abbot of his monastery shall in all times be reputed the first in dignity of all the Abbots in England," [2]

In the time of Paul, the fourteenth Abbot of St. Alban's, we find that there were several churches in London which belonged to this monastery,[3] and among them was the one of which we have now to speak, namely, St. Alban's, Wood Street: for it is recorded, that in the year 1077, the Abbot exchanged the right of presentation to this church for the patronage of another belonging to the Abbot of Westminster.

Matthew Paris says, that the building here spoken of, was the chapel of King Offa, the founder of St. Alban's Abbey,[4] whose palace was contiguous to it; but this has been questioned by other writers, on the ground, that as the Danes, who were implacable enemies to christianity, burnt and destroyed the city of London about the year 839, it was not likely that they left this church standing: whether, however, it was so or not, it is certain that it

[1] Gibson's Camden's " Britannia." p. 298.
[2] Camden, *ut supra.*
[3] Newcourt's " *Repertorium.*" p. 236.
[4] *In Vitis Abb. S. Albani.* p. 50. Newcourt, *ut supra.*

was an ancient building. Stow writes that it was "of great antiquity," and in proof mentions, among other things, the peculiar form of the arches in the windows, and the capitals of the columns, and the fact that Roman bricks might be found here and there amongst the stones of the building;[1]—probably the *debris* of some former erection re-used—and Maitland supposes, that it may have been one of the first places of worship built in London by Alfred, after he had driven out its destroyers, the Danes.[2]

The first rector mentioned is J. Ewell, who had the king's letters of presentation to this church, dated February 5th 1346;[3] and the earliest among the monuments whose memory has been handed down to us, is one to William Linchlade who died in the year 1392.

Stow gives a long list of the monuments that were within this church, with the epitaphs which they bore; one to Sir Richard Illingworth Baron of the Exchequer, a second to John Woodcock, Mayor about 1405, and others; and his successors have added the following singular effusion which appears to have been there;—

Hic jacet Tom Short-hose,
Sine tombe, *sine* sheets, *sine* riches;
Qui vixit sine gowne,
Sine cloake, *sine* shirt, *sine* breeches.[4]

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[1] "Survey," Strype's Edit. B. III. p. 76. He says, "very probable it is, that this church is at least, of as antient a standing as King Adelstane, the Saxon;" (Athelstane reigned from 925 to 941,) "who as the tradition says, had his house at the east end of this church. This king's house having a door also into Adel Street in this parish, gave name, as it is thought, unto the said Adel Street: which in all evidences to this day, is written, King Adel Street."

[2] "History of London," p. 354.

[3] Newcourt's "*Repertorium*," Vol. I. p. 236.

[4] In the Register books it is stated that *Cornelius Ihanson* was married

In 1633 the church having become much dilapidated, Inigo Jones, Sir Henry Spiller, and other gentlemen were deputed to examine the state of it and report on the means to be adopted to uphold it. It was found however to be so much decayed, and in so dangerous a state, that they were obliged to take it down immediately to prevent accidents.

After some delay arising from the want of funds, the church was rebuilt by Jones, but very shortly afterwards was destroyed by the great fire of 1666. Sir Christopher Wren was then called in, and from his designs the present church was completed in the year 1685.

The right of presentation to the church, after the exchange made by the Abbot of St. Alban's, appears to have been possessed by the Master, brethren, and sisters of St. James' Hospital near Westminster;[1] and continued to be so until some time after the death of King Henry VI. when we find it was vested in the Provost and Fellows of Eton College, near Windsor, (founded by that

here, November 4, 1572; and Malcolm asks (*"Londinium Redivivum,"* Vol. II. p. 309,) whether this was an accidental concurrence of names, or whether he was the father of the celebrated painter, who lived in the "Black Friers," and whose first works in England are dated about 1618.

[1] St. James' Palace now occupies the site of this hospital, which appears to have been founded for the reception of such as were afflicted with leprosy, at a very remote period, and is mentioned as early as the year 1100. when it was visited by the Abbot of St. Peter's Westminster. It became vested in King Henry VIII, about the year 1532, and he commenced the present palace. Of that which he erected, however, very little now remains excepting the gateway and turrets, facing St. James' Street, known as the Clock Tower.

The buildings destroyed by Henry VIII, judging from the many remains of stone mullions, labels, and other masonry, which were lately found there when taking down some parts of the Chapel Royal, were of the Norman period, and executed with no mean skill.

monarch). By an act for rebuilding the city of London and uniting of parishes, which was passed in the reign of Charles II., that of St. Olave, Silver-street, was annexed to St. Alban's, Wood-street; and the right of presentation to the united rectory is now exercised alternately by Eton College, and the Dean and Chapter of St. Paul's. The present incumbent is the Rev. J. A. Roberts, M.A.

The interior of the church, as it appears when viewed from the west end, is represented in the accompanying engraving. The style, as may be seen, is that which prevailed during the last period of pointed architecture, probably the same as that of the old church.[1] Clustered columns bearing very flat pointed arches, divide it into a nave and two ailes; and at the east end above the altar piece is a large window, which, together with one in the front, next Wood-street, and others in the side walls, has the appearance of greater age than the rest of the building. The ceiling of the nave exhibits bold groining, and the general effect of the interior is pleasing.

In a curious brass frame attached to the pulpit, and shewn in the engraving, is an hour glass,—an appendage which was common in churches during parts of the sixteenth and seventeenth centuries, in order to remind the preacher of the flight of time, but is now seldom met with. So early as 1564, we find this entry in an old churchwardens' book, belonging to St. Katherine's Christ Church, Aldgate:—"Paid for an hour glass, that hangeth by the pulpitt when the preacher doth make a sermon, that he may know how the hour passeth away,—one shilling;"[2] and in the same book among the bequests in 1616, is mentioned "an hower glass with a frame of Irone

[1] "The building is Gothic as the same was before the fire." *Parentalia.*

[2] "*Londinium Redivivum.*" Vol. III. p. 309.

to stand in." At the church of St. Dunstan in the West, too, there was a large hour glass in a silver frame; of which latter, when the instrument was taken to pieces in 1723, two heads were made for the parish staves.

At the west end of the church, on the north side, is a handsome marble font, which was presented by Benjamin Harvey, Esq. in 1684., as is recorded on the tablet to this gentleman's memory affixed to the north wall of the church. The length of the building is 66 feet; the breadth 59 feet, and height 33 feet.[1]

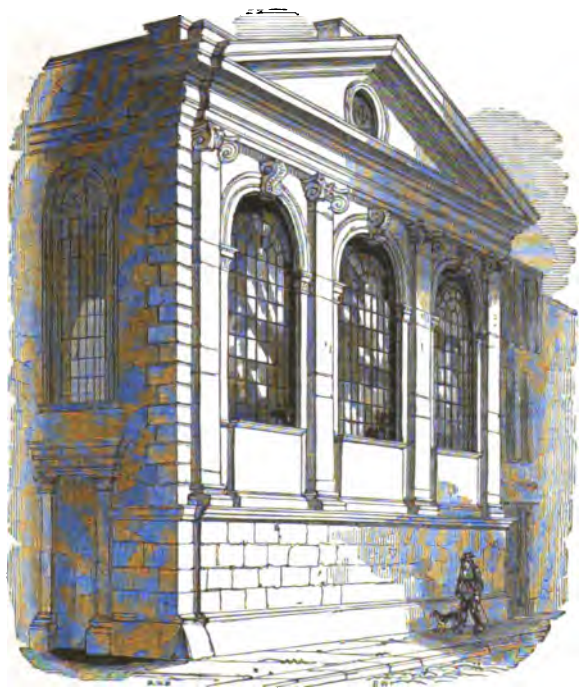
The exterior of the church displays few beauties; the mouldings are for the most part badly designed; and the west front is disfigured by a door-way which is tasteless, and truly ugly. The tower, represented in the annexed engraving, stands on the north side of the church, in Little Love Lane; and adjoining the church on the south side, is the residence of the incumbent.[2]

[1] An inscription in the church mentions among other property belonging to it, a messuage called the George, and others thereto adjoining, situate in George yard and Snow Hill, in the parish of St. Sepulchre, which was under the direction of the parishioners for the relief of the poor and repair of the church. After the Reformation, and under colour of a statute which empowered the Crown to seize all effects devoted to superstitious uses, this estate was sold by Royal patent dated 15 May in the 4th year of Edward VI. but was recovered by the Parish the 14th February 1611. The application of the funds herefrom arising has caused some schism amongst the parishioners.

[2] "*Parentalia.*" The height of the tower to the top of the pinnacle is 92 feet.

ST. MICHAEL'S,

WOOD STREET.[1]



[1] In the reign of Richard I. says Stow, a decree passed that houses in the metropolis should be built of stone for defence from fire ; and this law continued above two hundred years. After that time, however, in order to gain ground, many houses thus built were taken down, and others of timber erected ; and he supposes, as no stone edifice had been known in this street, that it was of this latter period, and owed its name to the materials of which the houses were composed. Its origin may with more reason be sought, in the name of the builder or original owner of the street.

THIS church stands on the west side of Wood Street, which leads from Cheapside to London Wall, and at the corner of Huggin Lane,—so called from an individual who resided there about the time of Edward I. and was known as "Hugan in the Lane."

We know nothing of the history of the church previous to the year 1328, when William de Bampton was made Rector. Newcourt mentions the name of his predecessor, J. de Eppewell, but does not give the date of his presentation.[1] In the 33rd year of the reign of King Edward III. (1359.) Richard de Basingstoke gave by will all his tenements in the parish of St. Lawrence Jewry, to the rector of this church, for the maintenance of certain priests who were to perform mass daily; and in 1392, another John Forster, Peter Fikeldon, and another gave messuages and shops, and other edifices in this parish, towards the reparation of the church and chancel.

Previous to the dissolution of religious houses, the right of presentation appears to have been possessed by the Abbot of St. Alban's Monastery in Hertfordshire. After that event it was sold by the unscrupulous Henry VIII. to William Burwell; and by him, in the reign of Queen Elizabeth to John Marsh. The patronage afterwards passed into the hands of certain individuals in trust for the parish, and on that footing it has continued to this day.

The old church contained several monuments, many of which are described in Stow's "Survey of London;" the earliest of those mentioned, were in memory of William Bambrough, 1392. William Turner, Wax-chandler, 1400: and John Peke, Goldsmith, 1441. Here also, as was the case in many other parish churches, was a monument to Queen Elizabeth, presenting an eulogistic inscription.

[1] "*Repertorium.*" Vol. I. p. 495.

It is stated by some authors that the head of James IV, King of Scotland, who fell as was supposed at the battle of "Flodden Field," fought in the reign of Henry VIII, was buried here, but this has been warmly disputed by others. According to the generally received account, the body of the king was found upon the field, and was conveyed to the monastery of Sheen near Richmond, in Surrey, where it remained until the Dissolution. The monastery was plundered at that epoch, and Stow says, the king's corpse "wrapped in lead" was placed in a waste room amongst old timber and other lumber, and that he saw it there. When it was in this situation, some of the workmen cut off the head, and Launcelot Young, master glazier to Queen Elizabeth, liking the sweet scent that proceeded from the medicaments with which it was embalmed, took it with him to his house in Wood Street; but, becoming careless of possessing it, afterwards gave it to the sexton of the church now under consideration, in order that he might bury it. The Scotch writers, however, contend that James was not killed at that battle, and that this head, therefore, could not be his, but was that of an individual who fought during the day in habiliments similar to those worn by the king, in order to draw off the attention of the English from James; and one writer asserts that the king escaped to Jerusalem, and died here sometime afterwards. Weever, however, is quite positive that Sheen *was* the place of James' burial.[1]

By the fire of 1666, the old church was destroyed, and in the year 1675, the present edifice was completed in its place, from the designs of Sir Christopher Wren.[2] The

[1] "Funeral Monuments."

[2] The cost was £2554. 12*s*. 11*d*. Brayley's "*Londiniana*." Vol. ii. p. 69.—an interesting Miscellany.

church of St. Mary Staining, had also been destroyed in the great conflagration, and that parish was afterwards annexed by Act of Parliament, to St. Michael's, Wood Street. The interior of the church, is a large and well-lighted parallelogram, with an ornamented coved ceiling, but is not in any respect ecclesiastical in its general appearance. In 1831, the fabric was repaired, and the tower, which stands at the West end of it, was thrown open to the body of the church. There is a gallery at this end of the building, and at the East end, is an altar-piece, containing paintings of Moses and Aaron.

In the Vestry are some old books, appertaining to the church, and dated from the beginning of the 17th Century, which, through the politeness of Mr. Mumford, one of the Church-Wardens, we were allowed to inspect. They contain some curious memoranda,—in regard to certain parochial rejoicings, for example: 1620, August 5th, "Paid for faggotts for a bonfyer." November 9th, "Paid for ringing, and a bonfire, 4*s*."

The principal feature of the exterior, is the East end, standing in Wood Street, which is a pleasing, and well-proportioned *morceau* of Italian architecture, and is represented in the subjoined engraving. It presents four Ionic pilasters on a stylobate or basement, supporting an entablature and pediment; and has three circular-headed windows in the intercolumniations. The South side, is in Huggin Lane,[1] as are also the tower and spire, which are plain and unimportant. The Rev. J. Atkinson Busfield, D.D. is now the Rector.

[1] At the West end of this Lane, is the back of the "Goldsmith's Hall," a building recently executed from the designs of P. Hardwick, Esq. The front is bold and good; but unfortunately, it is so close to the back of the new Post Office, as to be almost lost to the public.

ST. AUGUSTINE'S,

WATLING STREET.

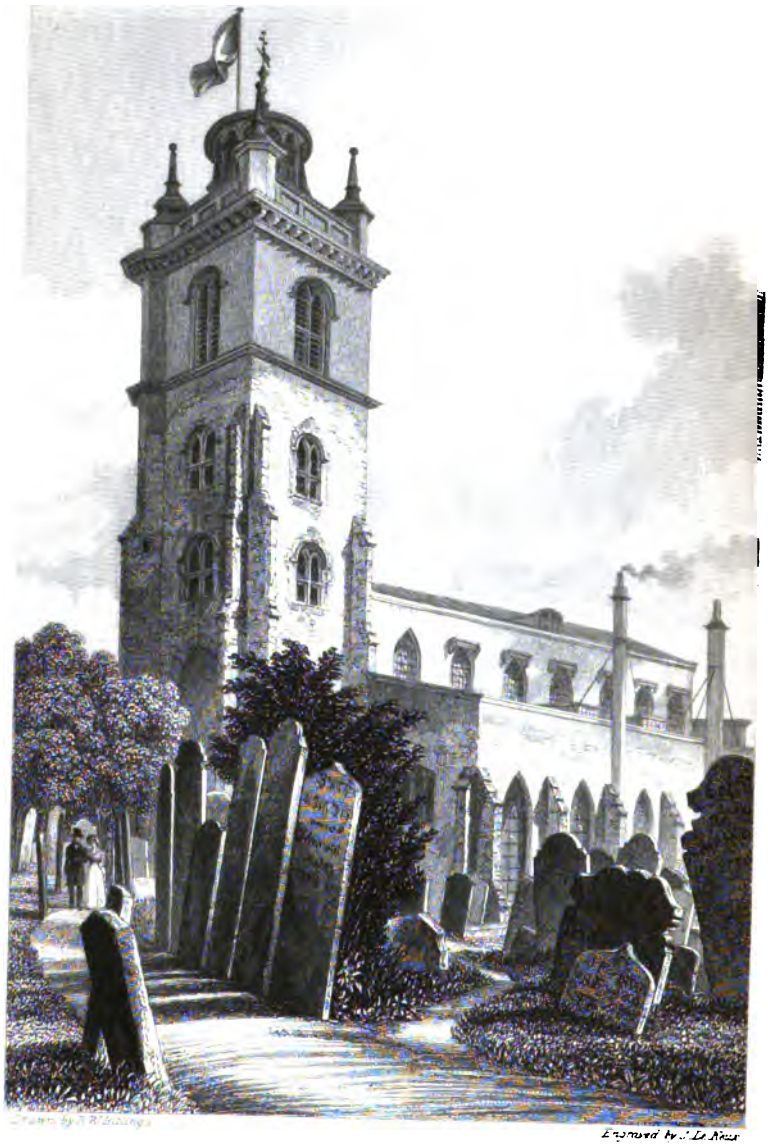
THE church of St. Augustine, Watling-street, was built in the year 1682, by Sir Christopher Wren ;—the edifice that previously occupied its site,—and which was called

After the fire of 1666 the parish of St. Faith under Paul's, (so called because a part of the crypt of that Cathedral was formerly their church,) was united to St. Augustine's. The presentation to the conjoined Rectory is in the gift of the Dean and Chapter of St. Paul's.

The interior of the present church is plain and very small; and consists of a nave and ailes formed by Ionic columns that carry a waggon-headed ceiling. These columns are raised on exceedingly lofty plinths, which render the height and consequent diameter of the columns so small as to degrade them to mere props, and produce altogether a bad effect.

The exterior is represented by the accompanying engraving, as it appears when viewed from the south east, St. Paul's Cathedral forming the background.

[1] The length of the church is 51 feet. It is 45 feet broad and 30 feet high. Elmes' "*Life of Wren*," p. 429.



Engraved by J. Le Keux

ST GILES'
Cripplegate

London Published by C. Tilt, Fleet Street, March 1838

ST. GILES', CRIPPLEGATE.

"La vie est un seul point, et de chaque côté
S'etend l'eternitè."

MOLLEVAUT.

THERE are but few, we think, who can enter a church-yard in which the bodies of the virtuous, the wise, and the beautiful, have been deposited during centuries, (although perhaps, unsung by Poet and unknown to Fame)—who can dwell on the strong passions, the glorious aspirations, the hopes, the fears, which alternately agitated the breasts of those, when living, who now lie within the cold ground, —without feelings of reverence and awe; or avoid a train of thoughts on the futility of all earthly views and wishes, ending in a resolve to be for the future better men. In such a spot one may almost fear to tread. Every grain of dust is hallowed; for every grain was once, perhaps, a portion of a fellow-being; with like thoughts, like powers, like passions, to our own. We may ask ourselves, what was the life of him, a part of whose earthly tenement we now trample beneath our feet? Possibly, deeply intent during life upon the business of this world, absorbed wholly in speculations for the attainment of temporal power, and,

"Unmindful of the crown that virtue gives
After this mortal change, to her true servants,"

he was swept away in the morning of existence, and hurried into the presence of his Judge. And where, is his habitation now? It is an awful question, and with him may not avail: let *us*, however, so bear ourselves while there is yet time, that when the hour cometh we may close our eyes with an undisturbed conscience, and a humble but joyful reliance on the promises of God.

The burial ground, in which stands the church of St Giles, without Cripplegate, is especially calculated to induce the thoughts here suggested. It is one of the most ancient and venerable in the City, and abounds too with interesting associations, and mementos of past time. On the south side of it is one of the few remaining portions of old London Wall, with bastions, by which this famed city was anciently surrounded—in the first instance, perhaps, as early as the reign of Constantine the Great;—and the Church itself, the subject of the present essay, is the successor of one which was founded by Alfune, about twenty-four years after William the Norman had invaded England,—namely, in the year 1090.[1]

The Saint to whom it was dedicated, appears to have been a native of Athens, who was so remarkable for his charity, that when his parents died and left to him a large estate, he gave away not merely that, but the coat from off his back. It is stated, although without good authority, that

[1] Newcourt's "*Repertorium.*" Vol. I. p. 354. This statement is confirmed by a M.S. in the Cottonian Library, (*Vespasian* B. ix.) relating to the foundation of the Church of St. Bartholomew the Great in Smithfield, which was built by Rahere at the beginning of the 12th Century, as already related in the history of that edifice. Rahere was assisted in this undertaking by *Alfune*, and the M.S. speaking of the latter, says, "This same olde man not long beforne had beldid the chirche of Seynt Gylys, at the gate of the cyte, that ynne Inglish tonge is called Cripilgate, and that goode worke happely he hadde endyd."

he was afterwards discovered in a dreary cave in France by Charles Martel, when hunting; and that the latter built a monastery for him at Nismes.

The postern, or entrance to the city, near which the church of St. Giles is situated, and from which it has its distinguishing title, owes its name, Cripple-gate, or the *Porta Contractorum*, as it was sometimes called,—to an adjoining hospital for lame people, if we follow Camden;[1] or, as Stow and some other authors say, to the numerous cripples who were in the daily habit of begging there. And this, indeed, might have induced our pious forefathers to dedicate a church to St. Giles in its neighbourhood, he being reckoned, from the circumstance already mentioned, the patron of mendicants. According to Newcourt, Aelmund, the monk, appropriated this church to augment the revenues of St. Paul's Cathedral; and the living is still vested in the Dean and Chapter of that Establishment.

Speed records a circumstance, in connection with the church, which must have occurred at the beginning of the 13th century; namely, that Matilda, Queen of Henry I. founded a brotherhood there, dedicated to St. Mary and St. Giles; and we may suppose she built a chapel or an altar for them,—for the same writer, continuing his statement, says that John Belancer *repaired it* in 1360.[2]

[1] "*Britannia*," p. 312, Gibson's Edition. Cripplegate was known by this name before the Conquest: for we find that in the year 1010, Alwyne, Bishop of Helmeham, caused the body of Edmund the Martyr to be brought from Bedrisworth (now called Bury St. Edmund's) through the kingdom of the East Saxons, and so to London in at Creplegate. "*Stow's Survey*," *Strype's Edition*, *B. I. p.* 17. According to Fabian this gate was rebuilt by the Brewers of London, in 1244.

[2] "Chronicles," p. 813. quoted by Newcourt. Stow, who appears to have known nothing of its previous establishment says, this brotherhood was *founded* by John Belancer in 1360.

In the year 1545, the church was burnt; but it was soon afterwards repaired, and was perhaps partially rebuilt. Since this event, it has undergone many mis-called adornments, but has not been materially changed.

The interior is spacious, and like the greater number of English parish churches, is divided into a nave and ailes,—the division being formed by clustered columns, and pointed arches with boldly-moulded soffits. The clerestory and ceiling, which surmount these, are entirely different in character to the remainder of the building and serve to disfigure it greatly. These were constructed about 1791.[1]

There is a heavy and unsightly gallery in both the ailes, first erected in 1624; and at the east end of the church is a large altar-piece of Corinthian pilasters elaborately gilt, with an oval light above it, filled with stained glass, which latter has upon it the date 1791. The ceiling of the chancel is arched, and is adorned with painted cherubim.

The tower, near the centre of the west end of the building, was originally open to the body of the church, as may be seen by the remains of the great archway behind the present organ-gallery. In the west front of the tower was a large pointed window, now bricked up, of which portions of the tracery remain; and in the side walls are the jaumbs and heads of two similar, but smaller, windows which are likewise nearly obliterated on the outside. The tower contains a peal of twelve bells, and there is an additional one in the turret that surmounts it.[2]

[1] "*Londinium Redivivum.*" The Angels and Shields, forming the corbels which supported the tie-beams of the former roof, remain to make the present ceiling appear even more absurd than it would without them.

[2] It seems probable that the ground on the outside of the church was originally much lower than it is now, and that there was an entrance door-way beneath the west window. The present sexton, Mr. Richardson, who obligingly furthered our inquiries, informed us, that when the ground was opened,

In the church rest the remains of several persons whose names are familiar to the world: among these were the pious John Fox, who wrote the "Acts and Monuments of the Church;" John Speed the Historian; and John Milton, author of "Paradise Lost."

In memory of Fox there is merely a plain tablet against the south wall of the chancel, which bore a latin inscription, now partly removed.[1] Fox was born at Boston in Lincolnshire, in 1517, and was entered at Brazen-nose College, Oxford, where he attained the degree of Master of Arts in 1543. He was at first strongly attached to the popish religion, but, becoming disgusted by the errors which he observed in it, entered into an investigation of the doctrines of the Reformation, with a view to satisfy his own mind. Absenting himself from the church during this inquiry, he was accused of heresy, and was expelled the University; and when he openly professed the reformed religion, which he did soon afterwards, his friends immediately disavowed him, and his means of living were much reduced. Sir Thomas Lucy of Warwickshire,[2] however,

some years ago inside the church at this end, a portion of tile paving was found about seven or eight feet below the level of the existing pavement. The tiles were about nine or ten inches square, and were painted with various devices in red and blue colour.

[1] "Johanni Foxo, Ecclesiæ Anglicanæ Martyrolog'o, Fidelissimo, Antiquitatis Historicæ Indagatori Sagacissimo, Evangelicæ Veritatis Propugnatori, Acerrimo. Thaumaturgo admirabili; Qui Martyres Marianos, tanquam Phœnices, ex cineribus redivivos præstitit, Patri sui omni pietatis officio imprimis colendo, Samuel Foxus illius primogenitus, hoc Monumentum posuit, non sine lachrymis." "Obiit die 18 Mens. April. An. Dom. 1587. jam septuagenarius. Vita vitæ mortalis est, spes vitæ immortalis." The inscription is now perfect only as far as the word "hoc." The entry in the Register stands thus, "John ffox, householder, preachar." April 20th, 1587.

[2] Some of whose descendants, as it is hereafter mentioned, lie in this same church.

received him into his house, as tutor to his children, and here he remained for some time. When his pupils no longer needed instruction, he visited London, and becoming greatly distressed, was relieved by a stranger in St. Paul's Cathedral. The Duke of Norfolk, after this circumstance was his pupil, and became a great friend to him in after life: but Bishop Gardiner, who was violently opposed to Fox, formed designs against his safety, and Fox was obliged to fly to Basil, where he maintained himself by correcting for the press. It was here that he planned his "Book of Martyrs," which exposed the persecuting spirit that characterises the Romish Church, and which, unquestionably, had great and good effect in confirming the principles of the Reformation. He returned to England after the death of Queen Mary, and might have received preferment, but refused, on principle, to conform to the established articles of faith. He died in the year 1587, aged 70.

JOHN SPEED was born in 1552, and, like Stow the antiquary, was a tailor by trade. Exhibiting, however, good abilities, and a great love for the antiquities of his country, Sir Fulk Greville generously encouraged him to study, and the result was, among other historical and theological treatises, his large work, the "History of Great Britain"; in which he was assisted by Sir Robert Cotton. His monument which is affixed to the south wall of the chancel, presents a bust of him (once painted and gilt,) within a cabinet, with a book in one hand, and a skull in the other; and on the doors fastened back, as it were, against the wall, is an inscription in Latin.[1]

[1] "Piæ Memoriæ Charissimorum Parentum. Johannis Speed Civis Londinensis, Mercatorum Scissorum Fratris, Servi Fidelissimi Regiarum Majes-

Of the immortal MILTON, we have elsewhere given a slight biography.[1] He was buried here under the clerk's desk[2] in 1674; but for many years there was no memorial of him within the church. Through the liberality, however, of the late Samuel Whitbread, Esq. a fine bust of the poet, by Bacon, has been set up against one of the columns on the north side of the nave, with a tablet beneath, (terminated by a flaming sword, the serpent, and the apple, pleasingly grouped,) which bears this inscription :—

JOHN MILTON,
AUTHOR OF PARADISE LOST,
BORN DEC. 1608, DIED NOV. 1674.
HIS FATHER, JOHN MILTON,
DIED, MARCH 1646.
They were both interred in this Church.[3]
SAMUEL WHITBREAD, POSUIT, 1793.

There are many other monuments in the church. In the chancel, over the tablet to Fox, is one commemorative of Constance Whitney which represents a female

tatum Elizabethæ, Jacobi, et Caroli nunc superstitis. Terrarum nostrarum Geographi accurati, et fidi Antiquitatis Britannicæ Histriographi, Genealogiæ Sacræ elegantissimi Delineatoris. Qui postquam annos 77. superaverat, non tam morbo confectus, quam mortalitatis tædio lassatus, corpore se levavit Julii. 28. 1629. et jucundissimo Redemptoris sui desiderio sursum elatus Carnem hic in custodiam posuit, denuo cum Christus venerit, recepturus, &c.

[1] "London Churches." History of All-Hallow's, Bread Street, p. 6. Following the statement made by Johnson and other of Milton's biographers, we ascribed his death, (in the account here referred to,) to gout. In the Register Book of St. Giles', "Consumpcon," appears against his name.

[2] Pennant's "Account of London," 4to. Edit. p. 254.

[3] In this church, August 22, 1620, *Oliver Cromwell* was married to Elizabeth Boucher. Considering Milton's position with Cromwell during life, this accidental connection, slight as it may be, is singular. The entry stands thus in the Register book, under the above date, "Oliver Crumwell, and Elizabeth Bourch[r]."

rising from a coffin;[1] and on the opposite side of the chancel is a tablet to the memory of Margaret Lucy, who died in 1634, both of them descendants of that Sir Thomas Lucy, of Charlecote in Warwickshire, whose park was the scene of Shakspeare's deer-stealing frolic, and whom the bard in his anger, has immortalized as,

> "A Parliament man, a justice of peace,
> At home a poor scare-crow, in London an asse."[2]

In the south aile is a tablet bearing a long inscription to Robert Glover, Somerset Herald, who died in 1588.[3] At the east end of the north aile is one, with figures of a man, woman, and child drawn upon it, appertaining to Roger Mason, a benefactor to the poor of this parish, who died 1603; and at the north side of the chancel is a somewhat curious monument which presents the effigies of Matthew Palmer, Esq. (1605) his wife, (1630) and five children. In the south aile are several other monuments of the 17th century.

There are also two handsome modern monuments which deserve attention. One at the east end of the north aile, by Manning, to Sir William Staines, who was Lord Mayor

[1] This has been erroneously supposed to commemorate a lady, who, having been buried while in a trance, was restored to life through the cupidity of the sexton, which induced him to dig up the body to obtain possession of a ring left upon her finger.

[2] In the immediate neighbourhood of this church, namely, Whitecross Street, was situated the "Fortune Theatre," one of the earliest places for theatrical entertainments in London. In the register of burials at St. Giles', the names of many of the actors there, may be found. The "Fortune Theatre," was first opened in 1599 by Alleyn, who founded Dulwich College. It was burnt down in 1621, but was soon afterwards rebuilt.

[3] Beneath is affixed a plate of brass on which it is stated, that the inscription, having been obliterated by time, was restored from motives of high respect for the memory of Mr. Glover, as well as for the College of Heralds generally, by Frederick Henry Barnwell, F. S. A. of Bury St. Edmunds.

in 1801 : and the other by Banks, at the east end of the south aile, in memory of Martha Hand, who died in 1784, wife of John Watson Hand, M. A. vicar of the parish. In the latter there are two figures well sculptured.[1]

The exterior of the church is much disfigured by modern restorations; most of the windows are bad in design, and the turret and pinnacles which crown the tower are as ugly and unsuitable as anything that can be conceived.[2] In the accompanying engraving, the south side and the west front are shewn, the church being elsewhere shrouded by houses.[3]

In concluding this account of St. Giles' church, we cannot avoid noting down one or two memoranda concerning some of the adjoining streets. The whole neighbourhood offers much interesting matter, both to the topographer and the historian; but our purpose, and our limits, will allow us only to speak succinctly of its more striking points. Jewin Street was the only place in England up to the year 1177, wherein the Jews were allowed to bury their dead, and was at that time called in consequence, the "Jew's Garden." Milton lived in this street, a short time previous to his death. Whitecross Street owed its name to a "whyte croyse" which stood there; having beside it a stone arch, through which ran a stream of water from Smithfield; and Barbican, received its denomination from

[1] We must not omit to notice a tablet affixed in the nave to record the munificent conduct of the present Vicar, the Rev. Fred. William Blomberg, D. D. who devoted the sum of £750, towards ameliorating the condition of the poor in this parish, during the first three years that he held the living.

[2] In 1682 the steeple was raised 15 feet and cased." *Malcolm's "Londinium Redivivum,"* Vol. III. p. 278.

[3] The Rev. Robert Lyman, M. A. and the Rev. John Clarke Haden, M. A. are the officiating Curates here. We thank the latter gentleman for polite attention to our inquiries.

a watch-tower, or barbican, belonging to the crown, that was situated there.

The whole of this parish appears anciently to have been a mere fen, or moor, unsound and impassable, and was by the labour of the citizens, converted into gardens for their recreation; indeed up to even a comparatively recent period, part of Moorfields, now so thickly covered with houses, and densely populated, was only available for this purpose.

Who can rightly calculate the future progress of civilization, or determine, with any degree of certainty, the aspect which the world may present a century hence? When we consider how great the difficulties were, with which our forefathers had to contend, and the astonishing alterations which have been effected notwithstanding;—remembering too, the general dissemination of knowledge now going on, and the wondrous applications of science to the business and wants of every-day life which have been made;—the mind becomes bewildered by the brilliancy and vastness of the prospect which is opened, and nothing seems impossible.

ST. BENE'T'S, PAUL'S WHARF.

St. Benedict, to whom a church on this spot was dedicated by our forefathers more than six hundred years ago, and corruptly termed St. Bene't's, was born in Italy about the year 480, and in early life retired from the world, to a cavern which was accessible only by means of a rope suspended from its mouth. A series of events afterwards led him from his retirement: and having obtained a vast number of followers by the zeal for religion which he manifested, he founded the order of Benedictine monks, at the commencement of the 6th century;—an order that ultimately obtained enormous power and numerous possessions in various parts of the world.[1]

Ralph de Diceto, Dean of St. Paul's in 1181, mentions the church in a survey made at that time of the various ecclesiastical edifices appertaining to the establishment of which he was the head: but how long it had been there previously, we are unable to ascertain.

The first incumbent mentioned by Newcourt, is William Stodeley; who "was parson July 1375;" and the earliest among the various monuments recorded by Stow, is one of Sir William Cheyny, Knight; and Margaret his wife, both

[1] According to Tanner, the Benedictines possessed in England at the Dissolution nearly two hundred abbeys and other establishments; the total annual amount of whose revenues was £65,877. 14s. The dress of the Benedictines consisted of a loose black stuff gown reaching to the heels, with a large hood of the same material, and a white flannel habit beneath.

buried there in 1442.[1] It appears from the Register Books here preserved, that the celebrated architect INIGO JONES, who may be deemed the first professor that introduced pure Italian architecture in England, was buried in this church; and, as it is our desire in tracing the history of the Metropolitan Churches, to connect them with as many events which relate to the alterations that have occurred in London: to the progress of improvement: and to the good and great of our species, as may be practicable,—and thereby to increase the interest which they must of themselves possess in the estimation of their frequenters,—we scruple not to avail ourselves of the circumstance, and to sketch briefly the principal events of his life.

The father of Inigo Jones appears to have been in indifferent circumstances, and apprenticed his son, when young, to a joiner. While with his master, however, he displayed so much skill as a draughtsman, that he attracted the notice of William, Earl of Pembroke, and was sent by that nobleman to Italy, to improve his taste and acquire knowledge.[2] Here he quickly gained so good a reputation, that Christian IV. King of Denmark, appointed him his architect; and when the sister of that king married James I. of England, Jones came into this country, and received an appointment from her. About 1612, he again visited Italy, and on his return, was made Surveyor General to the King; and designed several buildings which were erected in London and various parts of the country.

[1] "*Repertorium.*" Vol. I. p. 298. Stow's "Survey." Strype's Edit. B. III. p, 222.

[2] To shew that Inigo Jones visited Italy rather as a student in painting than architecture, we may refer to a pocket book of his Sketches in the possession of the Duke of Devonshire, of which his Grace has very liberally had a few copies, made in *fac-simile*, to present to his friends, and public Institutions.

In the reign of King Henry VIII, the pointed style of architecture declined in England ; the simplicity and beauty which characterised it in its best state, had given way before a redundancy of ornament heaped upon it, through a craving for novelty on the part of its professors, and want of skill legitimately to gratify the desire. Artificers capable of executing works similar to those with which, up to that time, England had been adorned, began, too, to fail; and when, through the exertions of travellers, examples of Italian mouldings and ornaments were imported, they, being easily imitated, were eagerly adopted, and were used for some time indiscriminately with the forms of the last period of "Gothic" architecture. In 1566, we find at Caius College, Cambridge, small Roman Doric or Tuscan columns; and at the commencement of the 17th century, we see the five "orders," as they are termed, (or so many varieties of columns,) piled one above another on the face of the Schools' tower at Oxford; but previous to the time of Inigo Jones, there were no buildings designed entirely in accordance with the revived principles of Italian architecture ; nor was there any great improvement observable in the style of domestic buildings in London. As among the best known of his numerous designs, we may mention the Banquetting House, Whitehall, intended to form a portion of a magnificent, and most extensive palace, designed by him for King James I, but never executed; a portion of Greenwich Hospital ; Coleshill House, in Berkshire; the chapel of Lincoln's Inn ; and St. Paul's Church, Covent Garden, which is more singular than beautiful; and although, (since the investigation of the remains of Grecian architecture, from which arose that of Rome, has taught us the value of simplicity, and the beauty of breadth of parts,) we cannot express that admiration for them,

which they once excited, we must nevertheless extol the inventive powers which he possessed, and the taste which guided them. At that time, the monuments of Greece had not been examined, nor indeed were the remains of Rome's former magnificence so well known then, as those of the former country are now, through the labours of Stuart and Revett, Donaldson, Wilkins, and others.

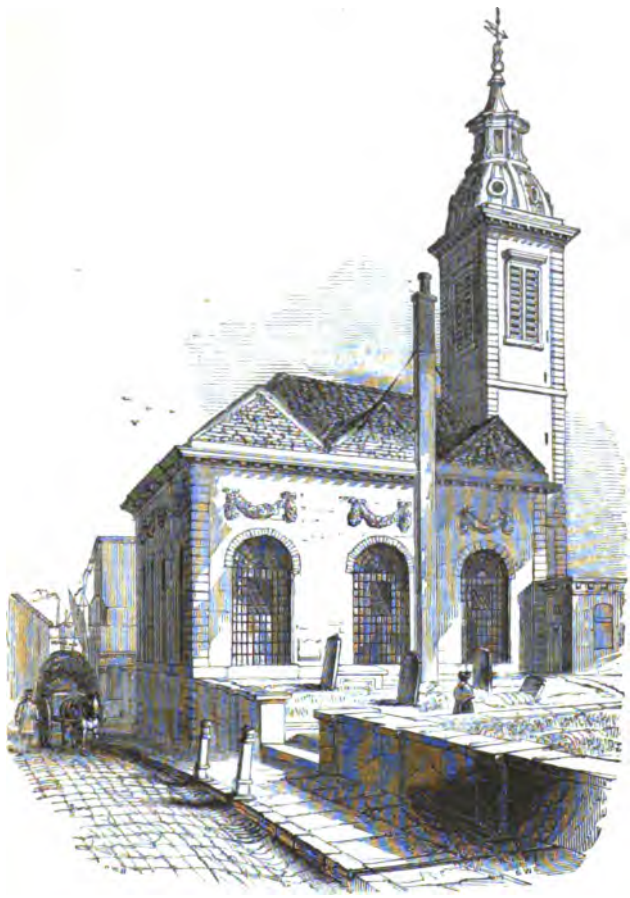
In his admiration of classic art, Jones sometimes allowed his judgment to sleep: as was the case when he affixed to old St. Paul's Cathedral, which was in the pointed style of architecture, a Corinthian portico;[1] and again, when he laboured to prove, that Stonehenge, on Salisbury Plain, was a Roman Temple; but for these mistakes, and some others, he may readily be pardoned.

The latter part of his life was much disturbed, in consequence of the civil dissensions during the reign of King Charles I, with whom he was a great favourite. Being a Catholic, he was called on to pay a heavy fine in 1646, and it is supposed, that the mortifications he endured, hastened his death, which took place in 1651. He was about eighty years old when he died.

During the great fire of London which happened in 1666, St. Bene't's church shared the fate of many others, some of which we have elsewhere mentioned. Among those that were destroyed, was also that of the neighbouring parish of St. Peter, Paul's Wharf; and when St. Bene't's was rebuilt, these two parishes were united, and the Church of the former was therefore never restored.

The right of presentation to the two rectories, has been always, and is now, vested in the Dean and Chapter of St. Paul's. The Rev. William Hall, M. A. is at this time the incumbent.

[1] See "London Churches." St. Paul's Cathedral, p. 15.



The present church was built in the year 1683, from the designs of Sir Christopher Wren; but does not offer any distinguishing features of excellence. The interior, which is small and[1] unimportant, is rendered exceedingly irregular by the protrusion of the tower at the north-west angle of the building. The unsightly appearance which

[1] The length of the church is 87 feet; the breadth 60 feet, and the height 30 feet.

is thereby produced, is in some degree lessened by the introduction of a single aile, with a gallery, on the north side of the church, formed by two corinthian columns on high plinths, (veined to represent sienna marble,) and of a small organ-gallery at the west end, occupying the space between the tower and the south wall of the edifice. The altar-piece is similar to many others that we have described, and the baptismal font is in bad taste and undeserving of notice. On the north side of the communion table is a marble tablet "sacred to the memory of John Charles Brooke, Esq. Somerset Herald, Secretary to the Earl Marshall of England, and F.A.S.;" who was unfortunately killed with several other persons at the old Haymarket Theatre on the 3rd of February 1794; being thrown down a flight of steps, through the impetuosity of a crowd there assembled.

There are many other monumental tablets in the church; but we will mention merely one of modern date in the gallery which is commemorative of "Catherine, the wife of the Right Hon. Sir Christopher Robinson, one of His Majesty's most Hon. Privy Council, and Judge of the Admiralty of England;" who died August 27, 1830. He himself died 21st. of April 1833.

Of the exterior of the church we are unable to speak more favourably than of the interior. It is built of brick with stone at the quoins, or angles, and, as may be seen in the accompanying vignette, is decorated with wreathes of flowers, formed of composition, which are suspended over the windows. The tower is surmounted by a small dome and bell-turret.

Drawn by N. W. Brayley.

Engraved by J. Le Keux.

ST. VEDAST,

FOSTER LANE.

London Published by J. Britton & E. W. Brayley, Aug. 1st 1808.

ST. VEDAST'S, *alias* FOSTER,

FOSTER LANE.

Stow mentions this church merely as "St. Fauster's," and says, that the lane in which it stands received its designation therefrom; but it does not appear that there was at any time a saint in the Romish calendar who bore the name of Foster. Newcourt imagines, that the reverse of this supposition may be nearer to the truth; namely, that the church received this its second name, in consequence of standing in Foster Lane. Vedast, to whom he says the church was dedicated, was Bishop of Arras, in the province of Artois, at the end of the fifth, or beginning of the sixth century; and there are many legends of miracles supposed to have been performed by him during his life time.

The original church was built probably at a very early time;—Walter de London was presented to it in 1308; and William Trist, "Selerar to the king," was buried there in 1425.[1] At the end of the fifteenth century, Henry Coote, of the Goldsmith's Company, and sheriff of London, built a chapel here, which was called St. Dunstan's; and one hundred years afterwards, (that is, about the year

[1] Newcourt's "*Repertorium*," Vol. I. p. 563. Stow's "Survey," Strype's Edit. B. iii. p. 127. Stow mentions the burial here of "Agnes, Wife to William Milborne," in 1500; but in the following inscription from "Weever's

1600,) the whole church was rebuilt. By the great fire of London, however, the new edifice was nearly destroyed, little remaining but the walls, and the tower. The present building was erected under the direction of Sir Christopher Wren, by whom the tower was commenced in the year 1694, (until which time the previous tower stood;) and the whole was completed in the year 1698.

After the fire, the Parish of St. Michael Le Quern, (a corruption, if we may trust Stow, of St. Michael at the Corn, or *ad Bladum*,—so called, because a market for corn had been held there formerly,) was added to that of St. Vedast, the church of the former parish, having also been destroyed by the conflagration already alluded to.

In the Vestry-room attached to the north side of the present church, there is a copy of a curious print, representing "West Cheap," as it appeared in the year 1585, wherein is seen the ancient church of St. Michael, standing on the north side of Paternoster Row. It seems to have been a plain and unimportant building, with a low square tower, and pointed-headed windows, and is perhaps chiefly worthy of notice, for having been the burial place of the celebrated antiquary, John Leland.

Funerall Monumente," (Edit. 1631,) under the head of "St. Foster's," a much earlier date is affixed to this circumstance.

"Lord of thy infinit grase and pitee,
Have mercy on me Agnes sometym the wyf
Of William Milborne, Chamberlain of this citee,
Which toke my passage fro this wrechyd lyf,
The year of grase, *on thousand, on hundryd and fyf*,
The xii day of July no longer was my spase
It plasyd then my Lord to call me to his grase:
Now ye that are living, and see this picture,
Prey for me here, whyle ye haue time and spase,
That God of his goodnes wold me assure,
In his everlasting mansion to haue a plase."

It was at one time the custom amongst the people generally, to reward the labours of the antiquary with ridicule and contempt,—to consider the investigation of a ruined building; the preservation of a piece of pottery, or the noting down of the manners and customs of past ages, as the mere idlings of weak minds; and that he, who so employed himself, was not merely unworthy of praise, but deserving of censure for misapplying time. The value of the works of this class of men, is now, however, better understood, and therefore more duly appreciated. Through the exertions of these "musty" antiquaries, the civilized world is able, (if we may so speak,) to look back upon itself, and contemplate, in a great degree, its actual state, so far as regards the arts which flourished, the sciences which were understood, and the consequent position of the people, at various periods of its age; and that, too, not merely in the accounts of contemporary and succeeding writers, but in the very results of these arts so practised,—in the coins used; the dresses worn; the furniture employed in their houses; and the buildings raised for ecclesiastical, for warlike, or for domestic purposes.[1]

JOHN LELAND, one of the most noted English antiquaries, was born at the beginning of the 16th century,[2]

[1] The architecture of a people offers important evidence, in the absence of written records, towards the elucidation of their history; perhaps we may say the most important,—for it speaks plainly of the state of society at each particular period, and hints at the degree of knowledge possessed by individuals, or by the people at large. As the comparative Anatomist can from one bone determine the size, the shape, and the habits of an animal, which he has neither seen nor heard of; so may we almost, discover from the ruined buildings of a people, their prevailing habits, their religion, their government, and the state of civilization to which they had arrived.

[2] The exact date is not known. It is presumed by the writer of "the Life of John Leland," 8vo. 1772, that he "was born where he died, in the

and was educated at St. Paul's School. In his infancy he lost both his parents, but was enabled by the beneficence of an individual to study successively at Cambridge and Oxford. After he left College he travelled for some time, and, having acquired reputation as a scholar, took holy orders, on his return. Henry VIII made him his librarian; and by a commission dated 1533, dignified him with the title of *his* antiquary, and commanded him to make search after "England's Antiquities." Leland in consequence spent six years in travelling through England and Wales, during which time he examined the libraries of nearly all the Cathedrals and Abbeys, rescued many precious literary remnants of antiquity from destruction, and noted, as he himself remarked, "a whole world of things very memorable." At the time of the dissolution of monasteries, too, when so many valuable records and other documents perished, Leland exerted himself to prevent their loss, and succeeded in saving a great number of them. In 1545, he published an account of many distinguished writers in England, under the title of "A Newe Year's Gift;" and shortly afterwards retired to a house which he possessed in this parish of St. Michael le Quern, for the purpose of arranging the information he had collected. To this he devoted himself exclusively for several years: but unfortunately his constitution and mental powers were not equal to the Herculean labour he had imposed upon himself, and his senses left him. He remained in this state for two years, and died the 18th of April 1552. His two great works, "The Itinerary of Great Britain," and "Collectanea de Rebus Britannicis," which were not published until some time after his death,

parish of St. Michael le Querne, London; it being said, 'he there lived in a house of his own.'"—It is thought he was born in 1506 or 1507.

are valuable mines of information, and it is to be regretted that the large collections relating to the antiquities of London which he had made, have been lost.

To return, however, to our immediate subject. The right of presentation to this Church of St. Vedast, was vested at first in the prior and Convent of Canterbury; but was afterwards transferred to the Archbishop of that see. The patronage of St. Michael le Quern, however, belonged to the Dean and Chapter of St. Paul's; and in consequence, these latter now exercise the right of nominating to the united parishes, alternately with the Archbishop of Canterbury.

The present Rector is the Rev. Tindal Thompson, D.D. and the Rev. J. V. Povah, M. A. is curate,

The interior of the church is divided into a nave and one aile by a range of Tuscan columns, connected by plain arches, on the south side of the building. The ceiling, slightly coved next the walls, is formed into one large panel, which encloses others of smaller dimensions, by bold and rich wreaths of flowers and fruits; and the smaller panels contain foliage in a style now much too generally used, namely, the debased Italian, which especially prevailed in France during the reign of Louis XV. but is known as the style of *Louis quatorze* his predecessor.

The altar-piece may be called magnificent of its class: it consists of four Corinthian columns, carved in oak with entablature and pediment of the same material, surmounted by urns, and profusely decorated with cherubim, palm-branches, and other ornaments. In the centre above the entablature is a well arranged group of winged figures, carved in very bold relief around a circular panel; and beneath it is a sculptured representation of a pelican. The figure of this bird occurs in the altar-piece of several

of the metropolitan churches: and we will venture to suppose,—in the absence of information touching its introduction—that it was used to typify the Saviour. Until a few years since, it was generally believed, and indeed the opinion is even now current with the vulgar, that the pelican is accustomed to feed her young with her own blood, if unable to procure other food; and so long as men believed this to be the case, the resemblance that this bird afforded to Him who shed his blood for us, must have been striking.

Two windows at the east end of the church, (one on each side of the altar-piece, over which is a third,) are covered by transparent blinds painted to represent the delivery of Peter from prison, and the Transfiguration; and we will take the occasion to remark, that the very available means of assisting to give character to our sacred edifices, which painted blinds present, might, we think, be employed with advantage more often than it is, in the absence of funds for the attainment of stained glass.

The general appearance of the interior of the church is much injured by the want of symmetry and regularity caused by the intrusion of the tower, (which stands on the south side of the building at the west end,) and by the introduction of a single aile. In addition to which, the sides of the edifice do not form right angles one with another, owing probably, to the circumstance, that the architect when rebuilding the church, used all the old walls that were available.

The exterior of the church is represented by the annexed engraving, and is worthy of remark and admiration on account of the original and graceful spire by which the square tower at the south-west corner of the building is

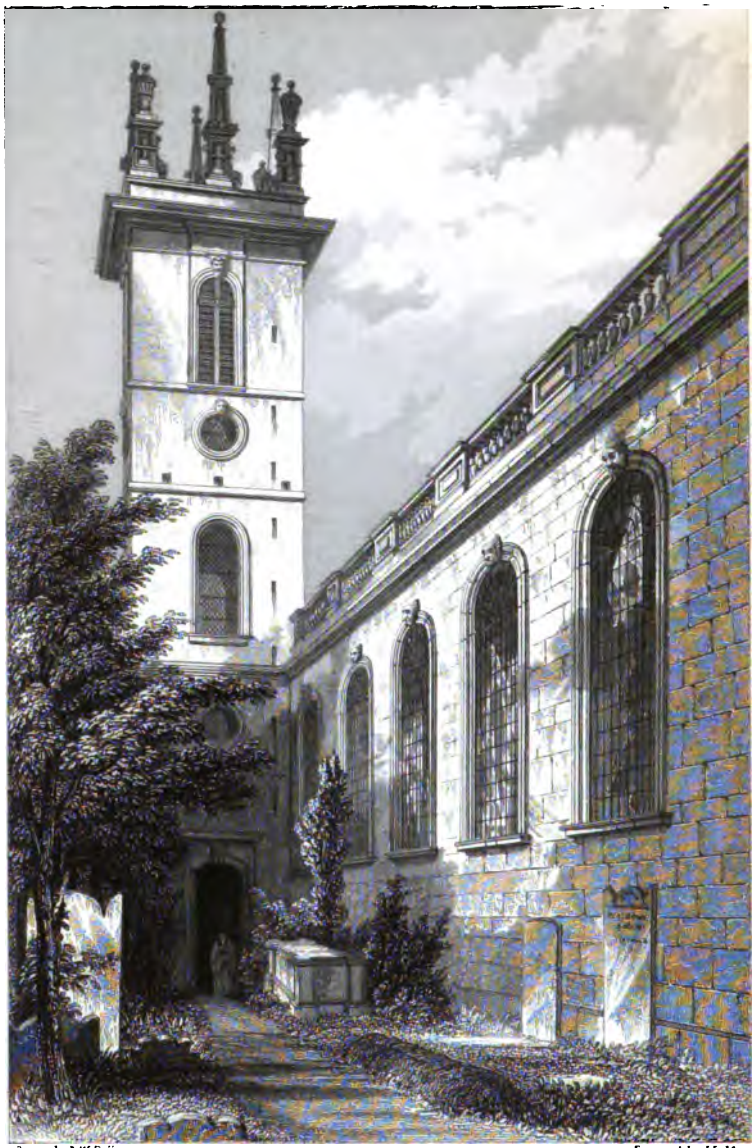
surmounted. It is divided into three stories, the lowest presenting four concave faces with clustered pilasters upon piers at the angles. The centre one has four convex surfaces with plainer piers at the angles, and the third consists of an obelisk, or short spire crowning the whole. The parts are simple and harmonious.

In a vault under a small burial ground, situated on the north side of the church, is a curious stone coffin, which was discovered in the year 1836, opposite the house No. 17, Cheapside, when workmen were excavating for a drain. It consists of a block of free-stone, about seven feet long, and fifteen inches thick, hollowed out to receive the body, with a deeper sinking for the head and shoulders. It tapers gradually from the bottom to the top, and both the ends are square. When found it contained a skeleton, and was covered with a flat stone, which, it seems, was destroyed during the excavations. The coffin itself was much broken. Several similar relics were found at the same time, and in the same situation; namely, about ten or twelve feet below the level of the road; but we do not learn that any clue to their identification was discovered.

Stone coffins were used in Britain at a very early period, formed in the first instance, probably, of several stones, but afterwards of a single block, hollowed to receive the body. Some few have been discovered in Lincolnshire, in Yorkshire, and other places, evidently of Roman origin; and there is abundant evidence in the writings of Bede, and others, that they were used for persons of distinction by the Anglo-Saxons immediately after their conversion to Christianity, if not before that event. For example; he says that shortly after the arrival of St. Augustine in Britain—which was in the sixth century,—the Abbess of Ely, being

desirous of placing the body of her sister within the church, directed some of the brethren to seek for a stone "de quo, locellum in hoc facere possent." They were unable to find one fit for the purpose, until they came to Grantacæster; but here, he says, they obtained a coffin of fair white marble already made, with a properly fitting lid of the same material; from which statement we may conclude that the custom of making stone coffins had been practised there for some time.[1]

[1] See "*Archæologia*," Vol. V. p. 224. also Britton's *Architectural Dictionary*, COFFIN, for some interesting information on this subject.



ST MARY SOMERSET,

Upper Thames Street

ST. MARY'S, SOMERSET,

THAMES STREET.

" My eye descending from the hill, surveys
Where Thames among the wanton valleys strays."

" Nor are his blessings to his banks confin'd,
But free and common as the sea or wind ;
When he, to boast, or to disperse his stores,
Full of the tributes of his grateful shores,
Visits the world, and in his flying tow'rs
Brings home to us, and makes both Indies ours :
Finds wealth where 'tis, bestows it where it wants,
Cities in deserts, woods in cities, plants.
So that to us no thing, no place, is strange,
While his fair bosom is the world's Exchange."

DENHAM.

RIVERS are the high roads of civilization, and along their banks it is that industry first begins to develope, and exert itself. The obvious advantages which London enjoys from its position on the Thames are so numerous, and so connected with its prosperity, that one cannot easily separate in idea the River from the City, or regard them in any other point of view, than as one whole. It is on the Thames that the industry and enterprizing spirit which characterise this country—the general affluence which prevails—and the knowledge and skill of its inha-

bitants, may all be seen, or understood, at a glance, by the most casual observer; in the wharfs and warehouses lining its sides; the countless rows of vessels extending farther than the eye can reach; (all of which are employed in bringing to England the productions of other countries, or in carrying to those places in return, the superfluous results of our labour;) in its steam-boats, departing in all directions, laden with passengers; and in the noble bridges, proudly spanning the river, and connecting the opposite shores.

A hundred years ago, old London Bridge was the only road way communication between the City and Southwark, and this presented a number of small and inconvenient arch-ways,—impeding the free course of the water, and was covered with houses of most heterogeneous character.[1] This has been removed by modern improvers, and instead of one bridge, the city, to say nothing of the suburbs, now boasts of three.

The church of St. Mary Somerset, is situated at the corner of Old Fish Street Hill, and Thames Street,—a

[1] The old bridge even at that time was prized for its beauty! Strype calls it, "the most stately bridge in the whole world, all things considered;" and records an encomiastic address to it, describing Neptune's first view of it; who,

> "When he such massy walls, such towers did eye,
> Such posts, such irons upon his back to lye;
> When such vast arches, he observed that might
> Nineteen Rialtos make for depth and height;
> When the cerulean God these things survey'd,
> He shook his trident, and astonished said,—
> Let the whole earth, now all the wonders count,
> This bridge of wonders is the paramount."

Again, too; Ralph writes, "*As fine as London upon the Bridge*," was formerly a proverbial saying in the city: and many a serious, sensible, tradesman used to believe that heap of enormities, to be one of the seven wonders of the world, and next to Solomon's Temple, the finest thing that ever art produced." The course of opinion has changed since then.

leading thorough-fare, parallel to the banks of the river, and which extends, with a slight exception at the west end, (where the Temple Gardens, and their adjoining neighbourhood interfere,) the whole length of the city, strictly so called. This church was destroyed by the fire of 1666, and was rebuilt under the direction of Sir Christopher Wren in 1695. Of the old building, we have little or no information. The foundation of the church must date from an early period: for we find, that Sir John de Peyton presented to it in 1335;[1] and Strype, who gives a list of some few of the monuments that were formerly within the church, records one on which was written, "Hic jacet *Johannes* Epus' *Dromorensis*, et Rector istius Ecclesiæ. Qui ob. 12 Jun. 1433." It was dedicated to the Virgin, and appears to have been anciently called, "St. Mary's, Summer's Hith," probably from its contiguity to a "hith," or wharf, whose owner was of that name. By the same disastrous conflagration which effected the destruction of St. Mary's, Somerset, the church of the neighbouring parish of St. Mary de Monte alto, or Monthaut, which was in the first instance a private chapel, appertaining to the town residence of the noble family of that name, situate on Old Fish Street Hill, was also destroyed; and when that of St. Mary Somerset, was rebuilt, the two parishes were united. The patronage of the latter, is in lay hands, but that of St. Mary Monthaut, (now written Mounthaw,) belongs to the Bishop of Hereford, who therefore presents to the united living alternately, with the lay patron. The Rev. J. S. Sergrove, L.L.B. is Rector.

The exterior of the church is represented by the accompanying engraving. The tower, which stands at the south

[1] Newcourt's "*Repertorium*," Vol. I. p. 454.

west corner of the building, quite independent of the body of the church, is divided into stories, by plain string-courses, (or stone bands,) and is terminated by a bold cornice. At each of the four angles, rises a square pedestal, supporting an urn, and between these, on every side, is a similar pedestal, which bears an ornamented obelisk, resembling at first sight the pinnacles, fringed with leaves, (or crockets, as they are termed,) common in "Gothic" architecture. The key stones of the arches over the window openings, are sculptured to represent grotesque heads, certainly not in any degree in character with the prevailing style of the building. The interior is quite plain, and has only a flat ceiling slightly coved, or arched, next the walls: indeed it is a mere room with low whitewashed walls, and without any pretensions to architectural character. The small window over the altar-piece, is filled with a painted blind, and the wall around it is coarsely painted, to represent drapery, with Moses and Aaron on either side. A carved oak pulpit is attached to the south wall of the church, and a small gallery, at the west end, contains an organ, which was erected through the instrumentality of the present rector. There are several monumental tablets against the walls, (although none demanding notice,) and on the pavement in the chancel, is the following inscription, in memory of Gilbert Ironside, bishop of Hereford, who was buried there. "H. S. E. Reverendus admodum in Christo Pater Gilbertus Ironside, S. T. P. Coll. Wadhamensis in Acad. Oxon. Guardianus ejusdem Acad. Vice-Canc.; primo consecratus Bristoll. Episcop. postea translatus ad Episcopat. Hereford. Obiit 27 August. 1701, ætatis suæ 69."[1]

[1] The length of the church is 83 feet, the breadth 36 feet, and the height 30 feet. The tower is about 120 feet high, to the top of the highest pinnacle.

ST. NICHOLAS', COLE ABBEY,

FISH-STREET HILL.

ST. NICHOLAS, to whom this church was dedicated, was a pious individual living in the fourth century. The origin of the second appellation given to this church to distinguish it from others bearing the same name, is uncertain. It was anciently called by some, Golden Abbey, and by others, Gold Bay: Stow seems to think it may originally have been named, Cold Bay, because it stood in a bleak place, exposed to the weather; but this conjecture is not very satisfactory. [1]

The church which formerly stood here, and was destroyed by the fire of 1666, was an ancient building, for we find, that in the 16th century, the ground about it had become so much raised, that persons entering the church, were compelled to *descend* into it. Indeed, Stow records monuments which were in it, dated in the beginning of the 14th century; as William Esastone, Fishmonger, 1330; and Walter Turke, Fishmonger, 1352. [2] The tower, or steeple, and the south aile, were of later

[1] Rymer says, there was a mansion in Upper Thames Street, near All-hallow's Church, granted to the Prince of Wales, in the reign of Henry IV. which was called, "Cold Harbour."

[2] "Survey," Strype's Edit. B. III. p. 209.

date than the body of the church: for these were erected in 1377, by a benefactor named Buckland, who also repaired the remainder of the building. In 1628, new battlements were added to the tower, and in 1630, various other works were done; but in 1666, as we have already said, the church was destroyed by fire.

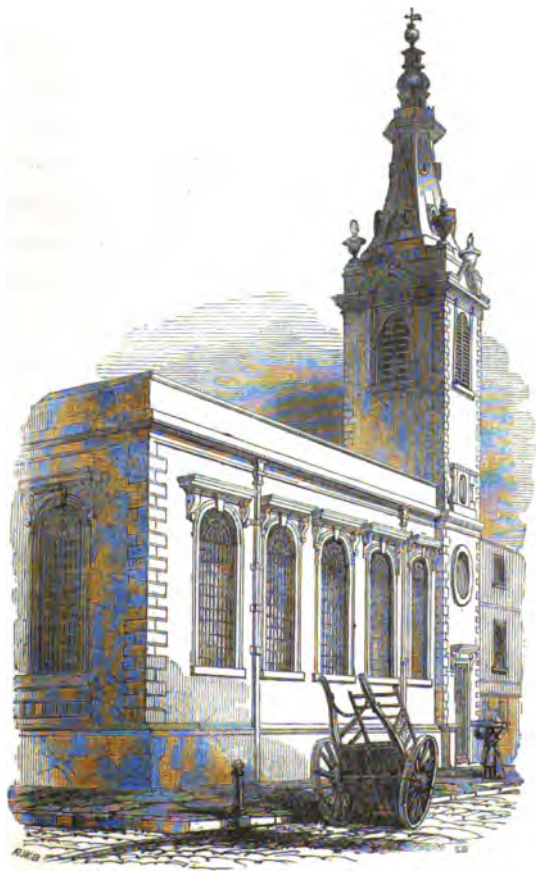
The patronage of St. Nicholas', Cole Abbey, formerly belonged to the Dean and Chapter of St. Martin-le-Grand; but when Henry VII. granted that College to the Abbot and Convent of Westminster, this church likewise came into their possession: after the dissolution, it devolved to the crown. Queen Elizabeth assigned it to Thomas Reeve, and George Evelyn, and from them, it passed to the Hacker family. One of this name, however, Colonel Francis Hacker, having commanded the guard, which led King Charles I. to the scaffold, was himself executed, in consequence, after the Restoration; and the advowson then reverted to the crown, where it has continued.[1] After the fire of 1666, the parish of St. Nicholas Olave was united to that of St. Nicholas Cole Abbey. The right of presentation to the church of the former is vested in the Dean and Chapter of St. Paul's, and they therefore exercise the right of appointing to the united parishes, alternately with the Lord Chancellor on the part of the crown. The present Rector is the Rev. J. Mitchel, M. A. and the Rev. J. T. Bennett, M. A. is the Curate.

The present church, which is principally of stone, was erected by Sir Christopher Wren in 1677, at a cost of £5,500. Strype says, it was the first that was completed after the fire. The interior is a well-proportioned room, with Corinthian pilasters against the walls, at certain intervals, bearing an entablature; but is quite devoid of eccle-

[1] Malcolm's "*Londinium Redivivum.*" Vol. IV. p. 545.

siastical character. The ceiling is divided into panels. The pulpit, organ screen, altar piece, and pewing, are of oak, and display carvings worthy of notice. [1]

There are several modern monumental tablets on the walls: the one last erected is, "Sacred to the memory of Elizabeth Ann, wife of Mr. Nicholas Maugham, of Earl Street, Blackfriars, and only daughter of Mr. John Sheffield, of Brixton Hill, Surrey," who died July 2nd, 1835, in the 24th year of her age.



[1] In the parish Register Books, there is a list of persons, with their ages, whom King James II. had touched for the cure of the "Evil" at his coronation!

The exterior presents a series of circular-headed windows in the east end, and north side,—with horizontal caps or heads over them supported on trusses. The whole is surmounted by a string-course and parapet, which display mouldings bolder and more simple, than are usual in the buildings erected at the same period; and this peculiarity is also observable in the "dressings," (to speak technically,) or decorations, of the windows just mentioned.

The tower, (which is seen in the vignette,) rises from the ground at the north west angle of the building. It has rusticated quoins, or corners,—(that is, the stones at the angles project from the face of the tower, and are separated by grooves, a method originally intended to be in imitation of a somewhat inartificial mode of construction,) and is surmounted by a spire, which is as ugly as it is singular. In striving after originality, Wren appears in this instance, to have lost sight of fitness and propriety.

The length of the church within the walls, is 63 feet; the breadth, 43 feet; and the height, 36 feet. The height of the steeple is about 135 feet. [1]

[1] New View of London."

Drawn by R.W. Billings

Engraved by J. Le Keux

ST CATHARINE CREE,
Leadenhall Street

London, Published by C. Tilt, Fleet Street, May 1, 1838.

ST CATHARINE CREE,
Leadenhall Street.

London Published by C Till Fleet Street. May 1 1838.

ST. CATHERINE'S, CREE-CHURCH,

LEADENHALL STREET.

THE annals of the christian church include notices of some matters which seem at first sight but little connected with it: and among these may be classed the singular and ludicrous "Miracle Plays" and "Moralities," which formerly were presented within the precincts of this and other churches. Theatrical representations are said to owe their origin in England to the minstrels, buffoons, and jugglers, who frequented the periodical fairs, or marts, established in early times for the encouragement of trade. The clergy finding that the entertainments offered by this class of persons were much followed by the people, who thereby became dissolute, and neglected the services of the church, exerted their influence to suppress them,—but ineffectually. They then altered their course, and endeavoured themselves by representing in the churches and elsewhere, certain scriptural events, to turn the fondness for exhibitions of this sort which had been excited, to a good account;—inasmuch as they supposed that these representations would impress the leading events in sacred history on the minds of the beholders, and tend to render

them more pious. We will not enter upon the question whether this was the result, or whether the end sought to be obtained was not entirely lost sight of in admiration of the means employed: there is every reason, however, to believe the latter was the case. The precise date of the introduction of these "Mysteries" (as they were afterwards termed, because as is supposed, the most mysterious events in the Scriptures were chosen for their subject,) is not known. Fitz-Stephens, who wrote a description of the metropolis about the end of the 12th century, speaks of them saying, that London, in the place of mere theatrical shows, has holy plays,—representations of miracles wrought by the saints, and instances of constancy displayed by martyrs. Indeed the earliest of these mysteries of which we have any knowledge, namely, one founded on the death of St. Catherine, (to whom the church under consideration was dedicated, as we shall see hereafter,) is even of an earlier date than this writer; for Matthew Paris says it was written by Geofrey, a Norman, afterwards Abbot of St. Alban's, and performed at Dunstable about the year 1110.[1]

These exhibitions did not remain exclusively in the power of ecclesiastics. Stow states that in 1391 the parish-clerks performed a play at the Skinners' Well, Smithfield; (at that time a favourite resort of the Londoners, as were Holy-well in the Strand, and Clerk's-well,

[1] In the tenth century, King Edgar issued an address complaining of the conduct of the secular clergy in England, in which he remarks,—"Hardly will they vouchsafe their company at the publick prayer, and when they come to church to celebrate the *Holy Mysteries*, one would think they are going to *act a Play*. *Rapin's* "*History of England*." *Tindal's Edit. Vol.* 1, p. 400. If this passage be genuine, it gives a much earlier date to theatrical representations in England than is usually admitted by writers on the subject.

now Clerkenwell,) which lasted three days, the king and queen being present: and another in 1409, that occupied eight days, and had for its subject the creation of the world. One of the largest collections remaining of these compositions is in the Harleian library, and is known as the Chester Whitsun-plays. They appear to have been composed about the year 1320 by Ralph Higden, and were represented in that city by various guilds, or crafts ; thus we find " The Killing of the Innocents," exhibited by the goldsmiths ; " " The Shepherds feeding their Flocks by night," by the paynters and glaziers ; " and " The Descent into Hell," by the cooks and inn-keepers. Ecclesiastics, however, still continued to arrange and represent plays in their churches, and caused so much scandal by the ardour with which they engaged in them, and the evil results which followed, as to call forth a proclamation from Bishop Bonner in 1542, forbidding them to allow any plays or interludes to be acted in churches.

The next advance in the history of the stage, was the introduction of an improvement on the " mystery," termed the " morality ; " in which the Virtues and Vices were personified for the purpose of inculcating some moral truth, or stimulating to goodness ; and from this, the transition to historical personages and the events of every-day life was easy. Mr. Malone thinks the " moralities " were not introduced earlier than the middle of the 15th century ; nevertheless they speedily became so popular, that in the reign of Henry VII, we find John Rastale, brother-in-law of Sir Thomas More, proposed to use them as a vehicle for science and philosophy, and published with this view, an interlude on the Four Elements ; with what success however, we do not learn. These Moralities were played by companies of actors who travelled from place to place,

and fitted up scaffolds or stages for their purpose, either in some public thoroughfare, or at private residences. In London they occasionally made the church-yards their theatres; and we find from the following and other similar entries in an old parish book quoted by Malcolm, that the yard appertaining to the church of St. Catherine Cree, was used for that purpose. 'Receyved of Hugh Grymes, for lycens geven to certen players to playe their enterludes in the churche-yarde from the feast of Easter, An. D'ni. 1565, untyll the feaste of Seynt Mychaell Tharchangell next comynge, every holydaye, to the use of the parysshe, the some of 27s. and 8d.[1]:" a circumstance, which, in conjunction with the fact before mentioned, that the earliest known miracle-play relates to the Saint whose name this church bears, has induced us to commence our history of it with the foregoing memoranda. Shortly after the last mentioned date, dramatic representations assumed their present character; members of the aristocracy took under their protection certain companies of actors; theatres were erected; and Shakspeare arose to dignify and ennoble the stage, and to shed a halo around the period during which he lived, that glows now even more brightly than at first, although two centuries have since then elapsed,—centuries during which, too, most wonderful inventions have been perfected, and astonishing advances in knowledge effected.

The history of St. Catherine's Cree-church, is as follows. About the year 1108, when the priory of the Holy Trinity, Christ Church, was founded by Matilda, wife of King Henry I, the parishes of St. Mary Magdalen, St. Michael,[2]

[1] "*Londinium Redivivum.*" Vol. III, p. 309.

[2] A portion of the church of St. Michael still remains. It is situated at the angle formed by the junction of Fenchurch Street and Leadenhall Street, under the house now occupied by Mr. Thurnell, Upholsterer, who politely

St. Catherine, and the Trinity, were united, and a portion of the conventual church was set apart for the use of the parishioners. Some inconvenience however was caused by this arrangement, and a chapel, or church, was built in the churchyard of the priory for the inhabitants of the parish of St. Catherine, in order that divine service might be more quietly performed.[1] One of the Canons officiated, and in the first instance all the costs were defrayed by the priory. In 1414 however, in consequence of some disagreement, it was mutually arranged between the prior and the parishioners, that the church should be maintained by the latter. It was called, from its contiguity to the priory, St. Catherine's Christ church, which has been abbreviated to Cree-church. At the dissolution, the priory was surrendered to King Henry VIII, and he bestowed it, together with this church, upon Thomas Lord Audley. After remaining in his possession for some time, namely, till 1544, Audley bequeathed the church to the "Master and fellows of Maudlyn Colledge, Cambridge," and they leased it to the parishioners, receiving a certain sum of money in lieu of tithes, and giving them power to nominate a curate.

allowed us to inspect it. It presents pointed arched groining, springing from the capitals of clustered columns.—the shafts of which latter, now for the most part buried in the earth, are said by one who has digged down, to be about 14 feet from the capital to the base. The whole is beneath the present pavement of the street. This chapel has been often mentioned as an evidence of the change in the height of the ground which has taken place in that neighbourhood. Unquestionably the level is now much higher than it was formerly, but there is reason to believe from the construction of a small window which remains close under the top of the groining, and from the position of a doorway still to be seen, that this building was always beneath the ground. It may have been the crypt of the parish church. In the Gentleman's Magazine, Vol. LIX, part i. p. 293, there is an engraving of it.

[1] Stow says, this was built "at the motion of the Lord Richard de Graveshend, Bishop of London, who presided from the year 1280, to 1303." *Strype's Edit.* B. II. p. 62.

At the time that Stow wrote, the old building was standing, and he relates that the pavements of the streets had been so often raised that men were "fain to descend into the church by divers steps, seven in number;" a fact which is usually considered to be proved by part of an old column that still remains at the west end of the church. This, which is octagonal, is now not more than two feet six inches above the level of the church pavement, although it is said to be 18 feet long.[1]

Stow and others mention the names of many individuals who were buried in the old church, but none requiring notice with the exception of Hans Holbein, celebrated both as a painter and an architect, who lived during the reigns of King Henry VIII. and Edward VI. Holbein, it appears from Walpole,[2] came to England in 1526, with letters from the learned Erasmus to Sir Thomas More. Henry VIII, seeing some of his pictures at Sir Thomas', took him into his service, giving him a salary of 200 florins, besides payment for each picture that he painted; and Holbein seems to have enjoyed a great share of his favour, as is shewn by the often-quoted reply made by the king to a nobleman of his court, who had preferred a charge against Holbein for a supposed insult. "Begone, and remember that I shall look on any injury offered to the painter, as done to myself. I tell you I can make seven lords of seven peasants, but not one

[1] The difference between this and the clustered columns in the porch beneath the tower, (which was built about the year 1504,) is so great, that we can hardly suppose that it formed part of the building after the erection of the tower, unless indeed, it is the *base* of a column instead of the cap; this however we do not say.

[2] "Anecdotes of Painting," by the Hon. Horace Walpole, with additions by the Rev. James Dallaway, 1826. Vol. I. p. 114.

Holbein." It was probably under his direction that Henry built his palace of St. James'. Holbein fell a victim to the plague in 1554; and although the place of his burial is not known with certainty, the circumstance that he died in the Duke of Norfolk's house in the priory of Christ Church, Aldgate, conjoined with others, has induced the belief that it was in the old church now under consideration. Strype says the same thing, and furthermore relates that the earl of Arundel was about to erect a monument to his memory there, but was unable to discover the exact spot in which his remains rested.

At the commencement of the 17th century, the old church was pulled down with the exception of the tower, (which was built as we have said about the year 1504,) and the present building was commenced June 23, 1628;[1] for the convenience of which, Strype relates, they took in a cloister adjoining the north wall of the old church, which was about seven feet wide. In one part of the foundations of the church he says, they found a cast of half the face of a man, with the word "*comes*" marked upon it; and in another, a skull which was three quarters of an inch thick.

The new building was consecrated by Bishop Laud, January 16, 1630-1; and on this occasion Laud introduced so many innovations, and acted in so remarkable a manner, as to excite much displeasure, and ultimately to lead to serious charges against him.[2]

[1] Malcolm's "*Londinium Redivivum*," Vol. III. p. 34.

[2] The commencement of the ceremony as performed by him will be sufficient to shew the course he pursued. Persons were stationed at the doors of the church to call with a loud voice on his approach, "Open, open, ye everlasting doors, that the King of Glory may enter in." When he had reached the interior, he fell on his knees, and lifting his hands, exclaimed, "This place is holy, the ground is holy; in the name of the Father, Son,

The interior of the church is very peculiar, displaying a most inappropriate mixture of debased pointed architecture, or "Gothic," and the Corinthian order; but nevertheless possesses a certain degree of richness and picturesque beauty. It is divided into a nave and ailes by Corinthian columns and ornamented arches, which support a clere-story. On the walls of the latter at certain distances are pilasters, resting on corbels of mixed style, and from these spring ribs which form a groined ceiling of peculiar aspect, the details of which, however, are coarse and ugly, resulting apparently from an attempt on the part of the architect, either to restore a previously existing ceiling, or to modify the forms of pointed architecture, so that they might accord with those of the Italian style, with which latter he was evidently best acquainted. In panels formed at the intersections of the ribs appear the arms of the city and of various companies. The ceiling of the ailes is nearly similar. The windows in the clere-story and side ailes which light the church, are of the pointed style, and have peculiarly flat transoms, or heads, with two knees, or breaks in each, as represented in the engraving of the exterior. At the eastern end of the church, above the altar-piece, is a large square-headed window, the upper portion of which is formed by stone mullions into a Catherine wheel, shewn in the accompanying engraving, and is filled with stained glass of brilliant colours, but tasteless design.[1] An inscription upon one

and Holy Ghost, I pronounce it holy;" then throwing dust from the ground into the air, he bowed to the chancel, and went in procession round the church.

[1] St. Catherine, to whom the church is dedicated, was a Christian virgin who was persecuted in the 4th century for the principles which she professed. Legends say that she was placed between wheels, to which were fastened knives and sword blades, with the intent that she might be lacerated

part of this window, records that it was the gift of the Right Hon. Sir Samuel Stainier, knt. who was Lord Mayor of the City of London in the first year of the reign of King George I.

It has been stated by some writer that this church was restored under the direction of the celebrated architect, Inigo Jones ; [1] and although we have not found any authority for this assertion, we are led to believe from the appearance of the church, remembering too the period of its erection, that this must have been the case.[2]

Among the monuments in the present church are some few which were originally placed in the former building. The chief among them are, a full length recumbent figure beneath a canopy affixed to the south wall of the church, in memory of Sir Nicholas Throkmorton, (one of the Chamberlains of England, and ambassador to France from Queen Elizabeth,) who died in 1570 ; and a small tablet supported by two figures of monks inscribed to Bartholomei Ellnor, and executed at the commencement of the 17th century. The former is of marble, or alabaster, but is now painted stone colour ; in the latter, the figures are deserving of notice. On the same side of the church as those last mentioned is a tablet to " Richard Spenser," who " after he had seen prodigious changes in the state, the dreadful tryvmps of death by pestilence, the astonish-

and crushed, to death ; but that the wheels miraculously broke asunder, and the knives being scattered, wounded her enemies. Whether this story be true or false the form of wheel to which she was fastened received her name in consequence. The name of the pyrotechnic toy known corruptly as a " Cat and Wheel," has this origin.

[1] See " London Churches," Hist. of *St. Bene't's, Paul's Wharf*, for some particulars of his life.

[2] The length of the church is 90 feet : the breadth 51 feet, the height 37 feet. The height of the steeple is 75 feet. " New View of London." The Rev. J. J. Gelling, is the present Incumbent.

ing conflagration of the city by fire, piously lamented the misery, and then in peace and charity, in the faith of Christ, in communion of the church, he finished his course, and left behinde him a good name, a deare wife, a vertuous example, and three daughters." This was in 1667.

Among the more modern memorials, the last erected is a neat tablet of statuary marble in the south aile, commemorative of James Bridger, Esq.[1]

The annexed engraving represents the exterior of the building, and shews the range of windows which light the south aile, the old stone tower, (now covered with composition, and surmounted by an ugly circular turret, formed by Tuscan columns and a cupola,) and a curious gateway at the east end of the church, which leads to the yard, and was built by William Avenon, in 1631.

[1] The inscription is as follows;—"Sacred to the memory of James Bridger, Esq. who departed this life the 15th of December 1836, in the 81st year of his age; having been for 67 years an inhabitant of this parish. His remains are deposited in a family grave in the middle aisle of this church."

ST. CLEMENT'S, EAST CHEAP.

How wonderful and enduring is the power of genius ! A barren knoll of earth, a rugged cliff, a dilapidated dwelling, associated with its works, become objects almost of reverence, and remain in the memory of men long after the hillock has been covered by a town, the rock has disappeared before the action of the sea, and the site of the old house is matter for antiquarian dispute. Who for example can walk in Eastcheap, near which stands the church represented in the following engraving, without seeking for the "Boar's Head" tavern, where, in the "Dolphin" Chamber, Shakspeare assembled the careless, but noble, Prince Henry, the sensual, weak, but merry Falstaff, witty Poins, and blustering Pistol!

At the time when these meetings are supposed to occur, namely at the commencement of the 15th century, there was no tavern in Eastcheap, but it was noted as the residence of cooks, and such as sold meats ready dressed,[1] and was resorted to by those who desired to dine or sup. Stow mentions a tumult which was caused in 1410, by the retainers of Thomas and John, sons of King Henry IV, while their masters were regaling there; and it is not

[1] This is confirmed by a curious, but often quoted ballad, called "London Lyckpeny," which was written by Lidgate, a monk of Bury St. Edmunds, in the reign of Henry V. and purports to be the adventures of a country-

improbable that this circumstance in conjunction with the known character of Eastcheap, may have induced the dramatist to adopt that locality for the merry-makings of Prince Henry and the jovial knight.

Eastcheap was so called from the market which was kept there for the east part of the city; the Saxon word "cheap" signifying a market. Some, indeed, have supposed that it was one of the first established in London during the dominion of the Romans, inasmuch as it was near to the ferry over the Thames. A Roman roadway passed through it; and during the excavations which were made for the purpose of forming the approaches to new London Bridge in 1831, two Roman wells, and a massive architectural fragment which was supposed to have been part of an architrave of a Roman building of some importance, were found among many other remains,

man in London, who for lack of money was unable to obtain food, clothes, or justice.

"Then I hyed me into Estchepe,
One cryes rybbs of befe and many a pye;
Pewter pots they clattered on a heape,
There was harpe, pype, and mynstrelsye."

Upon a house on the south side of Eastcheap, previous to recent alterations, there was a representation of a boar's head, to indicate the site of the tavern; but there is reason to believe that this was incorrectly placed, insomuch as by the books of St. Clement's parish it appears to have been situated on the *north* side. It seems by a deed of trust which still remains, that the tavern belonged to this parish, and in the books about the year 1710, appears this entry; "Ordered that the churchwardens doe pay to the Rev. Mr. Pulleyn, £20. for four years due to him at Lady-day next, for one moyetee of the ground rent of a house formerly called the Boar's Head, Eastcheap, near the George alehouse." Again, too; we find, "August 13, 1714. An agreement was entered into with William Usborne, to grant him a lease for 46 years, from expiration of the then lease, of a brick messuage or tenement on the north side of Great Eastcheap, commonly known by the name of the Lamb and Perriwig, in the occupation of Joseph Lock, barber, and which was formerly known as the sign of the Boar's Head." For this extract we are indebted to Mr. John Sharp, one of the churchwardens.

at the north-east corner of Great Eastcheap, and in 1836 further evidences of Roman occupation were discovered.

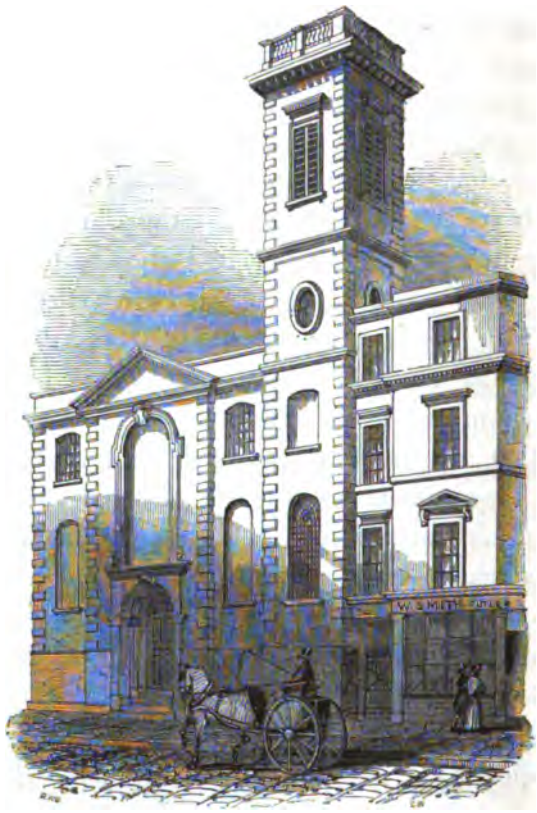
To return however to our immediate subject, the church of St. Clement's Eastcheap, (or as it was sometimes written, St. Clement's *near* Eastcheap,) which stands on the east side of Clements Lane, nearly adjoining King William Street. According to Newcourt, William de Southlees was Rector previous to the year 1309; but when the church was founded is uncertain. Clement, whose name it bears, was a Roman convert to Christianity, and according to Eusebius was made Bishop of the Imperial City, about the year 92. He is said to have been in communion with the Apostles themselves. St. Paul speaks of Clement as one of his "fellow labourers whose names are written in the book of life."[2] Some writers have stated, that he was first banished from Rome by the Emperor Trajan for his exertions in the cause of Christianity, and ultimately thrown into the sea, with an anchor about his neck,—but this has been questioned, and with some show of reason, by others. Whether however he suffered martyrdom or not, it appears that his death took place in the last year of the first century.

Previous to the suppression of religious houses, the rectory belonged to the Abbot and Convent of St. Peter, Westminster: but coming then to the crown, it was afterwards given by Queen Mary to the Bishop of London, and his successors for ever. After the fire of 1666, when St. Clement's church was destroyed, this parish was united to that of St. Martin Orgar; and St. Clement's Church,

[1] See Gentleman's Magazine, Vol. V. New Series, p. 135.

[2] Philippians iv. 3. This epistle is said to have been written about the *middle* of the first century. If, then, this be the same Clement of whom we have spoken, he must have lived to be a very old man.

when rebuilt, which was in 1686, was made to serve the two districts.[1] The right of presentation to the church



[1] Among other monuments in the old church of St. Clement, Eastcheap, was one to Queen Elizabeth, who was termed upon it,

Spain's rod, Rome's ruin,
Netherland's relief,
Heaven's gem, Earth's joy,
World's wonder, Nature's chief.
Britain's blessing, Englan d's splendour,
Religion's nurse, the Faith's defender.

A few years before the fire, viz. in 1658, the church had been rebuilt, with the exception of the south aile and steeple.

of St. Martin Orgar[1] belonged to the Dean and Chapter of St. Paul's, and they therefore now present alternately with the Bishop of London. The present Rector is the Rev. W. Johnson, B.D.

The church represented in the engraving, was built from the designs of Sir Christopher Wren, and it would appear that the parishioners were satisfied with his exertions; for in the Register books we find among the items of expenditure in the year 1685, "To one third of a hogshead of wine given to Sir Christopher Wren, £4. 2s."

The interior of the church is a paralellogram, with the addition of an aile on the south side, introduced in order to disguise the intrusion of the tower which stands at the south west angle of the building. The aile is separated from the body of the church by two columns rising from very high plinths, and supporting an entablature with a clere-story above it, in which are windows. The ceiling is divided into panels, the centre one being formed by a large oval band of fruit and flowers. There is a gallery in the aile, as there is at the west end, and in the latter is a fine organ. Over the altar-piece, which is similar to many in Wren's churches, is a large window, (besides four smaller ones,) having a stained glass border of Gothic pattern. This, although an error in taste, insomuch as it does not accord in style with the edifice, is yet so unobstrusive, that we should not allude to it, did we not hope that by so

[1] The church of St. Martin Orgar, which had its distinctive name from Ordgarus, once its owner, who presented it previous to the year 1181, to the Dean and Chapter of St. Paul's, stood in Martin's Lane. After the fire, part of the tower and the nave were found to be worth reparation, and they were converted into a place of meeting for French protestants, but becoming ruinous, the whole was taken down a few years ago, with the exception of the tower, which serves as an entrance to the site of the old church, now occupied as a burial ground for the parishioners of the united parishes.

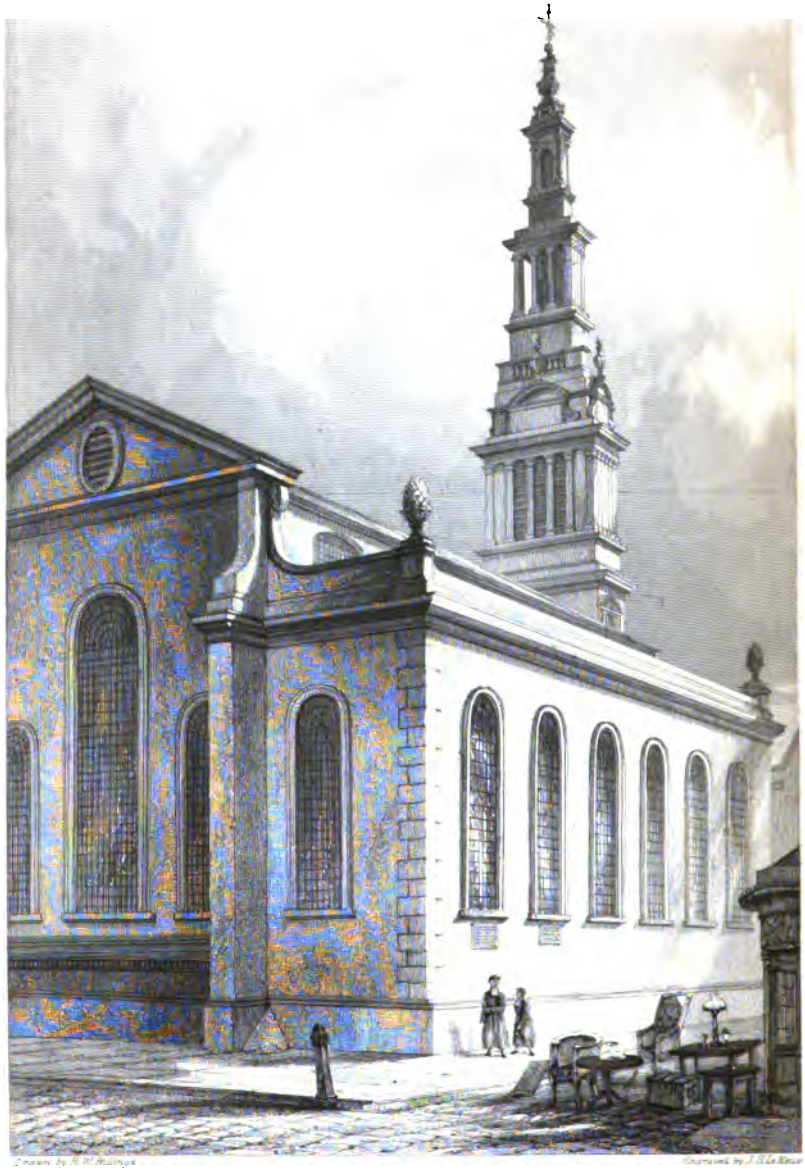
doing, a similar error elsewhere may by chance be prevented. The pulpit and desk, as well as the large sounding-board above them, are elaborately carved; and a marble font standing in the south aile has an oak cover of curious design. Among many mural tablets, are three which have been erected at the cost of the parishioners, commemorative of the Rev. Thomas Green, curate 27 years, who died in 1734, the Rev. John Farrer, Rector, 1820, and the Rev. W. Valentine Ireson, A.M. who was lecturer of the united parishes 30 years, and died in 1822. The last tablet put up in the church is to the memory of Thomas White, Esq, 1821, and Mary White, his relict, who died 1836.

The west end of the church seen in Clement's Lane, is covered with "compoe." The exterior of the remainder of the building, being entirely shrouded by houses, is of plain brick. The tower has rusticated quoins, or angles, and is surmounted by a cornice and balustrade.

In connection with the church, we may not omit to mention one of its rectors, Dr. Benjamin Stone, of Corpus Christi College Cambridge, who was presented to the living by Bishop Juxton in 1637. During the dominion of Cromwell, being deemed popishly affected, he was declared unfit to hold office, and was confined for some time in Crosby Hall, St. Helen's. From thence he was removed to Plymouth; where after paying a fine of sixty pounds, he obtained his liberty. On the restoration of King Charles II. in 1660, he recovered his benefice, but died in 1665.[1]

In this church too, were first delivered the celebrated Lectures on the Creed, by Bishop Pearson, which may perhaps rank among the most finished theological compositions in our language. The Bishop died in 1686.

[1] See Masters' "*Hist. of Corpus Christi Coll.*" Lamb's Edit, p. 340, for some particulars of his life.



Drawn by W. H. Bartlett. Engraved by J. Redaway.

CHRIST CHURCH
New York

London, Published by G. Virtue, Ivy Lane, Paternoster Row.

CHRIST CHURCH,

NEWGATE STREET.

"The Blue-Coat School is an institution, to keep those who have yet held up their heads in the world, from sinking; to keep alive the spirit of a decent household, when poverty was in danger of crushing it; to assist those who are the most willing, but not always the most able, to assist themselves; to separate a child from his family for a season, in order to render him back hereafter, with feelings and habits more congenial to it than he could have attained by remaining at home in the bosom of it."

LAMB.

IN the year 1224, nine monks of the Franciscan order,[1] better known as Grey Friars, from the colour of their garments, came to England from Italy. They landed at Dover; and five of them established themselves at Canterbury, where through the munificence of the inhabitants they were soon enabled to build a monastery. The rest of the party came to London, and with the assistance of the

[1] Their founder St. Francis was born in 1182. In his youth he was remarkable rather for a looseness of morals than piety; but after a severe illness at the commencement of the thirteenth century, he suddenly became exceedingly religious, and devoted himself to poverty and a life of mortification. Having induced several individuals to accompany him in his retirement from the world, he bound them to the observance of certain rules, and thus originated an order of friars which afterwards became very numerous and powerful.

"Preaching Friars" in Holborn, obtained a house in Cornhill, which they converted into a temporary residence, although unsuitable for their purpose. Their reputation and consequent influence over the citizens, however, increasing, numbers of persons joined them, and John Ewin, a mercer, purchased a vacant piece of ground in the parish of St. Nicholas Shambles,[1] which he appropriated to the Corporation of London for the use of these friars, and with the aid of other citizens, erected various buildings for their occupation. William Joyner, Lord Mayor in 1239, built the choir; and Henry Wallis, a succeeding Lord Mayor, built the body of a church for them.[2] Within a comparatively short space of time, however, this church was taken down, and in 1306, a new edifice of large dimensions was commenced at the expense of Queen Margaret, second wife of Edward I. John of Brittany, Earl of Richmond; Gilbert de Clare, Earl of Gloucester; and other benefactors. Stow says that the church was consecrated in 1325, although it does not seem to have been completely finished at that time: we have no description of the building, but judging from statements which he and other authors have left us, it must have been an important structure. It was 300 feet long, 89 feet broad, and 64 feet 2 inches from the ground to the roof. The windows, according to certain entries in the churchwardens' books of later date, were probably filled with stained glass, and the ceiling of the chancel was painted at an expense of 50 marks. In connection with the church, too, Richard Whittington, Lord Mayor of London, founded a library in 1429, and furnished it with desks and settles for students. Among the items of

[1] So called from the flesh-market which was held there.

[2] Stow's "Survey," Strype's Edition. B. III. p. 129.

expenditure on account of this library, we will mention one of a *hundred marks* for writing out the works of D. Nicolas de Lira, in two volumes; serving to remind us of the disadvantages under which our forefathers laboured with regard to the means of obtaining knowledge, and the inestimable advantages which have resulted to society from the invention of printing.

Strype gives a numerous list of noble persons who were buried in the church. Among them were four Queens, namely, Margaret, wife of Edward I. the foundress of the edifice (who died in 1317); Isabel, the unnatural wife of King Edward II;[1] Joan of the Tower, wife of Edward Bruce, King of Scotland; and Isabel, wife of Sir William Fitzwarren, and at one time Queen of the Isle of man.[2]

After the dissolution of religious houses in the reign of Henry VIII. the church of this establishment was used as a warehouse for prizes taken from the French, and in consequence remained shut up for some time. In 1546, however, the King by a deed dated Dec. 27, gave the whole of the priory,—the church, library, chapter-house, great cloister, little cloister, &c.—with various rents and profits, to the Mayor and corporation of London. He also gave them the Hospital of St. Bartholomew the Little, and the parish churches of St. Ewin in Newgate Market and St. Nicholas in the Shambles, and directed that these two parishes, a part of St. Sepulchre's parish, situated within Newgate,

[1] Isabel died in 1358, at Castle Rising in Norfolk, where she had been confined for 28 years by her son Edward III.

[2] The Monuments in this church shared the fate of many others at the period of the Reformation, and were destroyed. Stow says that nine tombs of alabaster and marble in the choir, and one in the body of the church were pulled down, and, together with 140 grave-stones of marble, were sold for about £50. by Sir Martin Bowes, Goldsmith, and Alderman of London.

and all the site of the late dissolved priory, should form one parish, and that the church of the priory should be the parish church, and be called "Christ's church within Newgate, founded by Henry VIII." with a condition, among others, that the corporation should provide a vicar, with five priests to assist him in the celebration of divine service, and one, who shall be termed the visitor of Newgate, to attend the prisoners there when required.[1] This gift was communicated to the people from the Pulpit Cross at St. Paul's by Bishop Ridley.

The object of the king in making this grant, as set forth in the indenture, was to ameliorate the condition of the poor; but it does not seem that much was done in this respect in consequence, until the sixth year of the reign of his successor, the young king Edward VI. who, after hearing a sermon preached by Bishop Ridley, in which he strongly urged the necessity of relieving and comforting the poor, effected the organization of St. Bartholomew's Hospital, and St. Thomas' Hospital, for the relief of the sick, and the establishment of Christ's hospital in the house that was late the Grey Friars before spoken of, for the reception and instruction of young children.[2] Charles II. was a great benefactor to the establishment, and its revenues have been augmented so enormously since that period by time and circumstances, that it is now perhaps the most important of its kind in England. Until within

[1] An abstract of this indenture is given in Malcolm's "*Londinium Redivivum.*" Vol. III. p. 324.

[2] The circumstances attending the interview, between Edward VI. and the bishop on this occasion, as recorded by Strype, prove strongly the estimable character of the young king. "Truly, truly," said the bishop afterwards "I could never have thought that excellency to have been in his Grace, but that I beheld and heard it in him." The children of this establishment are known as "Blue-coat Boys" from the colour of their dress.

a comparatively recent period, the buildings used for its objects were entirely shut out from Newgate Street by houses, and were of a very indifferent character. In 1825, the first stone was laid of the present hall, which is a noble monument of the skill and taste of its architect, the late John Shaw, Esq.[1] and since then, various other buildings for the purposes of the school, especially on the eastern side of the hall, have been re-erected under the able direction of his son.[2]

Without further reference to the hospital generally, we return to the church, which in this place, more immediately concerns us.

By the fire of 1666, the old church before spoken of, was destroyed, and, it would appear, remained untouched until the year 1687, when the present structure was com-

[1] Affixed to the south wall of the hall on the outside is the following inscription: "This Hall, erected by public munificence, was opened for the use of the children of Christ's Hospital, on the XXIXth day of May, MDCCCXXIX. The Right Hon. William Thompson, M. P. Lord Mayor, President. Thomas Poynder, Jun. Esq. Treasurer. John Shaw, F.A.S. Architect."

The style of the hall is that of the last period of pointed architecture, before it became debased by the intermixture of forms from Italy, and which prevailed in England up to the beginning of the 16th Century. It is 187 feet in length between the walls, 51 feet wide, and 47 feet high. The back wall of the edifice stands on the site of the ditch that anciently surrounded London, and is built on piles which were driven in, to a depth of 20 feet, and have two courses of Yorkshire stone landings on the top of them. When the workmen were excavating for the foundations, several urns of Roman workmanship, a number of coins of the reign of Vespasian, and some curious large leathern sandals, were discovered.

[2] The style of these buildings is of a somewhat later date than that of the Hall, approximating more closely to the period of the hospital's foundation, or even later than that, when the pointed system of architecture had lost something of its purity, by intermixture with the forms of other styles. All do not concur in admiring the works of this particular period; but no one, we think, can refuse Mr. Shaw credit for the skillful effects which he has produced.

menced from the designs of Sir Christopher Wren. It was completed in 1704.

By virtue of the deed executed by King Henry VIII. the patronage of the vicarage of Christ Church is vested in the mayor and commonalty of London, as Governors of the Royal Hospital of St. Bartholomew. After the fire, the parish of St. Leonard, Foster Lane, was united to that of Christ Church; and as the right of presentation to the rectory of the former parish belonged to the Dean and Chapter of Westminster, that body now presents to the united vicarage and rectory alternately with the Governors of St. Bartholomew's Hospital[1] The present incumbent is the Rev. G. Preston, M. A., who was presented by the Dean and Chapter of Westminster. According to the original grant from King Henry, VIII., before mentioned, it appears there should be five assistant readers. At this time, however, there seem to be but two; of whom Mr. Cotton, the Ordinary of Newgate, is one.

The present building does not occupy more than half the ground which was formerly covered by the old church, the remainder (extending on the west side) being now enclosed and used as a burial-ground. The interior is nevertheless spacious and commodious; from which circumstance we are at once able to estimate the great size of the former building.[2] It now consists of a nave and side ailes. Small

[1] The Church of St. Leonard's parish, which was burnt in 1666, and not rebuilt, was situated on the west side of Foster Lane. Stow furnishes the following curious epitaph, on Robert Trappis who was buried there in 1526.

"When the bels be merrily rooung,
And the masse devoutly sung;
And the meate merrily eaten,
Then shall Robert Trappis his wife and
Children be forgotten."

[2] The length of the present church is 114 feet, breadth 81 feet, and height 38 feet. The height of the steeple is 153 feet. "New View of London," Vol. I. p. 192.

Corinthian columns supported on high wainscot plinths, (reaching to the floor of a gallery which is introduced over each aile,) divide them, and support an arched or waggon-headed ceiling, in which are groined openings to admit twelve clere-story windows adorned with cherubim, scrolls, and foliage, not remarkable for grace or beauty. An ornamented band connects each column across the arch of the nave; the spaces between having ornamental flowers in the centre. The ceiling of the ailes is flat, divided into panels by moulded bands extending from the columns to pilasters attached to the wall on either side. The galleries, which, like too many other galleries in churches, have the appearance of an after-thought,—looking as if they had been introduced without any previous arrangement to that effect,—extend only to within two intercolumniations from the east end. They are connected by a gallery at the west end which is appropriated to the boys of Christ's hospital, and contains an organ of large size.[1] At the east end of the church are three windows filled with squares of stained glass in a mosaic pattern, and adorned with scrolls and foliage upon the wall similar in character to those around the clere-story windows. The pulpit displays some carved panels representing the last supper and the four Evangelists. The font is of marble adorned with

[1] On the front of the organ-gallery appears the following inscription: "This church was repaired and beautified, A.D. 1834. The chancel was repaired and beautified by the Governors of St. Bartholomew's Hospital 1834. Mr. W. Shepherd and Mr. John Allen, Church-Wardens of St. Leonard's, Foster Lane, the Rev. G. Preston, M.A. Vicar and Rector, Mr. B. E. Denham and Mr. John Williams, Church-Wardens of Christ Church."—The Governors of St. Bartholomew's, as impropriators of the chancel, claim a fee of £2. 10s. on the burial of an inhabitant in the chancel, and of £5. on the burial of a stranger. Of £12. 12s. for every stone laid down in the first case, and of £21. in the latter.

sculptured representations of fruit, flowers, and cherubim, and stands at the west end of the south aile.

Affixed to the north wall at the east end of the church, and so much elevated as to be illegible, is a tablet of brass, (enclosed within a marble frame,) on which are inscribed the good deeds of Dame Mary Ramsey who died in 1596, commencing thus :—

"She hath given a yearly maintenance for two fellows and four scholars in Cambridge.

More, two livings of good value when they shall become fit to supply them.

More, towards certain sermons to be preached in this church yearly.

More, in Christ's Hospital a free writing school for poor men's children, &c."[1]

In this church lie the remains of the well-known non-conformist divine, Richard Baxter; who was born at Rowdon in Shropshire, on the 12th of November, 1615, and died Dec. 8th, 1691. Having refused to comply with the "Act of Uniformity," passed shortly after the Restoration, he became an alien from the church: and being afterwards subjected to various judicial proceedings in consequence of his religious objections, he was sentenced by Judge Jefferies, to pay a fine of 500 marks, and to lie in durance until it was paid: in consequence of which he was confined in the King's Bench prison for eighteen months. He is said to have published nearly 170 distinct

[1] This tablet was originally in the old church, and after the fire remained for many years in a lumber room. An inscription now upon it records that it was "Re-erected by the Governors of Christ's Hospital, 1833." Among many other benefactions inscribed on tablets hanging at the west end of the church appears one of ten shillings *per annum*, from this Mary Ramsey for the care of her monument.

works, the most known of which are two treatises named, "The Saint's Everlasting Rest, and "A Call to the Unconverted." There does not appear to be any memento of his burial here; and this is to be regretted.

The church contains many modern monuments. Against the east wall on the north side, is a tablet to the memory of the Rev. and learned Joseph Trapp, D.D. who was minister of the united parishes of Christ Church, and St. Leonard, for twenty-six years, and died November 22nd. 1747. It was erected at the expense of certain members of his congregation, and has upon it the following inscription which was written by himself.

Death, Judgement, Heaven, and Hell! think, Christian, think!
You stand on vast Eternity's dread brink:
Faith and repentance, piety and prayer,
Despise this world, the next be all your care.
Thus, while my tomb the solemn silence breaks,
And to the eye this cold dumb marble speaks,
Tho' dead I preach; if e'er with ill success
Living, I strove the important truths to press,
Your precious, your immortal souls to save,
Hear me at least, oh hear me from the grave!

His remains lie in the church of Harlington, in Middlesex, of which also he was rector.

On the south side of the communion table is a large one inscribed to Sir John Bosworth, knt. Chamberlain of the city of London, and his wife Dame Hester Bosworth. The latter died in 1749, the former in 1752. On the north side of the altar is a plain tablet to record at once the death, and munificent charity, of Mr. John Stock, who was for many years a painter at the Royal Dock yards. He died in 1781, and having amassed a large fortune, he left £13,700, being the bulk of it, "for the promotion of religion and virtue, the advancement of literature, the

relief of the decrepit, and comfort of the blind." The various items of the bequest are stated on the tablet by his own desire, so that the parties interested may at all times be able to obtain information concerning it. At the same end of the church is a marble monument surmounted by a sculptured bust, in memory of a late incumbent, the Rev. Samuel Crowther, M. A. who deservedly enjoyed the respect and esteem of his parishioners. Mr. Crowther was a grandson of Richardson the novelist, and was born in New Boswell Court. He studied successively at Croydon Free School, and Winchester College, from whence he obtained a fellowship at New College, Oxford.

He was appointed to the living of Christ Church, Newgate, and St. Leonard, Foster Lane, in 1800, and continued to perform the duties of this situation until the year 1825, when an attack of apoplexy, while reading the prayers at morning service, deprived him temporarily of his senses, and ultimately, after nearly five years of suffering, of his life.

The inscription on his monument well expresses the opinion entertained of him by those who knew him.

" This monument is raised by his grateful parishioners and friends to the memory of the Rev. Samuel Crowther, M. A., formerly fellow of New College, Oxford, and nearly thirty years minister of these united parishes. He was born January 9, 1769, and died September 28, 1829. Gifted with many excellent endowments, he was enabled by grace to consecrate all to the service of his divine master. The zeal, perseverance, and fidelity with which, under much bodily infirmity, he laboured in this place till his last illness (borne nearly five years with exemplary resignation,) his humble, disinterested, and catholic spirit, his suavity of manners, and sanctity of life, manifested a self-devotion to the cause of Christ, and the best interests of mankind never to be forgotten by his flock : to whom he endeared himself, not more in the able discharge of his public duties, than in his assiduous and affectionate ministrations as their private counsellor, comforter, and friend ; and among whom the young, the poor, and the afflicted, were the especial objects of his solicitude. To the excellence of that gospel which he preached with a simple and persuasive

eloquence, that gained every ear, his life has left a testimony, sealed in death, by which he yet speaks." [1]

The annexed engraving represents the church, as seen from Butcher-hall Lane. The steeple, although a pleasing and prominent object when viewed from a distance, will not bear a close examination, having the appearance rather of a succession of parts, piled one upon the other, than of one harmonious and well-agreeing whole. The upper story of the tower with its elliptical pediment on each side, is confused; and the spire, although the introduction of the square peristyle (or continued range of columns,) around the base of it, increases its apparent bulk, is yet too columnar to be pleasing.

Notwithstanding these defects, however, it still enforces praise for its designer, insomuch as the tower is well proportioned, and rises, as all Wren's towers *do* rise, and (as we have before said,) all towers *should* rise, directly from the ground, giving to the mind of the beholder that assurance of stability which under other circumstances is wanting; and secondly because of the inventive power which it displays. When we consider the great number of steeples which Wren erected in London, all of them dissimilar for the most part, and many of them strikingly so,—remembering too that the style which the spirit of the time, and his own pre-disposition caused him to adopt, is not in the least calculated for that purpose,—we see at once the difficulties he had to contend with, and are better able to appreciate the skill with which he overcame them. Originally there was a vase on the top of the peristyle, over each column.

[1] In the vestry room hangs a portrait of Mr. Crowther, from the easel of Mr. Reinagle. Here too, there is also a painting of the Rev. R. Sandiford, A. M., a former incumbent, who died in 1780.

These, which must have tended to render the steeple more pyramidal than it is at present, were taken down about ten years ago.

The basement story of the tower is open on three sides, and forms a porch to the church. The remainder of the exterior presents no remarkable features. The East end, which stands in Butcher-hall Lane, is disfigured by two enormous buttresses.[1]

In regard to the "notable" things of the neighbourhood we will merely say, that against the wall of a house on the east side of Pannier alley, Newgate Street, there is still the flat stone that has been often mentioned by topographical writers, on which is carved a naked child sitting upon a pannier or basket; on the lower part of it is the following doggrel.

"When y^r^ have sovght the citty round,
Yet still ths is the high^t^ grovnd.
Avgvst the 27, 1688."

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[1] In a vault near the church, is the body of a man curiously preserved, which is supposed to be that of some malefactor executed at Newgate. The vault was accidentally discovered in 1790, and had but this one solitary tenant.

ST DIONIS-BACKCHURCH,

Fenchurch Street.

London, Published by C. Dilly, Poultry, June 1, 1808.

ST. DIONIS', BACKCHURCH.

WHEN St. Paul preached to the Jews at Athens, we learn that the people, startled by his doctrine, took him "to Areopagus," and questioned him as to what was meant by the things he taught; and that, after he had expounded the Scriptures to them, although some scoffed, others believed and followed him. Among them was Dionysius the Areopagite,[1] a learned man who had travelled in Egypt, to acquire knowlege; for at that time Egypt was the store-house of information. This individual was baptized by Paul, and journeying to France, in order to convert its inhabitants, was there beheaded. The French nation adopted him under the name of St.

[1] *Acts* xvii. 19, 34. The council of Areopagus, which was of great antiquity, had its name from the hill on which it held its meetings. It consisted of men of unimpeached character, who had attained a certain grade in the state, and served as a check on the proceedings of the popular government which prevailed in Athens. Up to the reign of Pericles, it exercised the highest authority; he however interfered with its powers, and after that time it gradually degenerated.

Commentators do not agree as to whether St. Paul was cited before the *Court*, or was merely led to the hill as a convenient place of assemblage The account of the circumstance in the New Testament, seems hardly to justify the former supposition.

Denis, as their patron Saint; and in England some of our own country-men dedicated to him the church now under consideration, and corruptly termed it, that of St. Dionis. Its second title, namely Backchurch, is usually ascribed to its position behind other buildings; although some have supposed that it owed that name to the circumstance that a church dedicated to St. Gabriel stood formerly in the roadway of Fenchurch Street, and that St. Dionis', when the two were spoken of, was literally the back church.

A church must have stood here at an early period; for we learn that Reginald de Standen, was rector in 1288. During the reign of King Henry VI. which was at the commencement of the fifteenth Century, Stow says it was rebuilt, John Bugge being a great benefactor; and about the year 1466, John Darby, an Alderman, added to it an aile, or chapel, in which he was afterwards buried. The terrible fire of 1666, destroyed the then existing church, and in 1674, the present structure was completed, (with the exception of the tower,) under the supervision of Sir Christopher Wren, and partly at the expense of various munificent benefactors, whose names appear on a tablet in the church. The tower, also from the designs of Wren, was built about ten years afterwards. The patronage was formerly vested in the prior and canons of Christ church, Canterbury, but now belongs to the Dean and Chapter of that See. The present rector is, the Hon. George Pellew, D.D., Dean of Norwich, who was presented in 1829. The Rev. J. Quarrington, B.D. is the curate, and has officiated there for twenty-eight years.

The church consists of a nave and two ailes formed by Ionic columns, that support an ugly entablature and camerated, or arched ceiling; in which latter, under groined

openings, small circular lights are introduced on either side. There is a gallery at the west end occupied by an organ. The carved pulpit surmounted by a large sounding board, is attached to a column on the north side of the church; the altar-piece consisting of columns and entablature, is gilded and painted with an ill-judged variety of colours.[1] There are many monuments in the church, mostly dated in the last century, among which we will mention a large tablet at the west end, in memory of Sir Thomas Rawlinson and his family, some of whom were eminent as bibliopolists and antiquaries. The sale of his eldest son's library, Thomas Rawlinson, which took place after his death, occupied in the whole twenty-five weeks. The fourth son, Dr. Richard Rawlinson, founded a Saxon lectureship at St. John's College, Oxford. At the same end of the church is a beautifully carved tablet to D'Oyley Michel, Esq., and his wife Ann. Against the north wall, is an elaborate monument to Dr. Edward Tyson, who died in 1708; and near it a tablet commemorative of Sir Robert Geffery, Knight, alderman, and sometime Lord Mayor of London, who died Feb. 26th, 1793, aged ninety-one years. On the north side of the communion table, is an ugly painted monument to Sir Arthur Ingram, an eminent Spanish merchant, who formerly resided in Fenchurch Street, and died in 1681. The site of his house is occupied by Ingram Court.

In the vestry-room are preserved, four of the large syringes which were at one time the only machines used in London for the extinction of fires. They are about two feet three inches long, and were attached by straps to the body of the person using them.

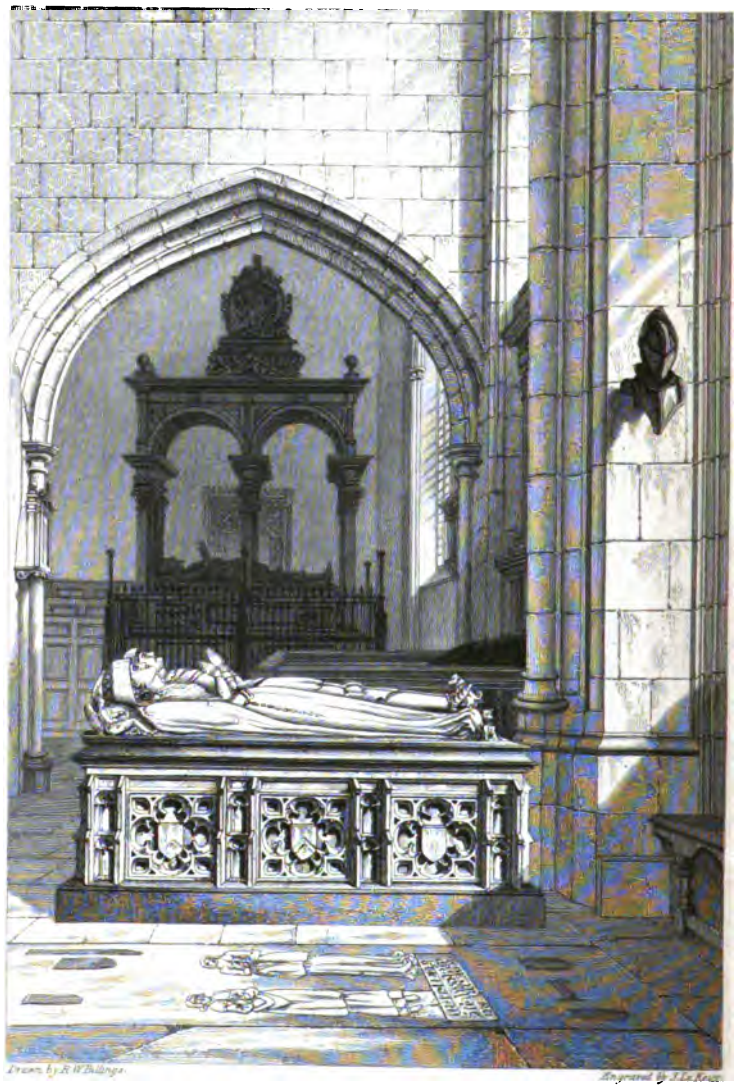
[1] The length of the church is 66 feet, and the breadth about 70 feet. The tower is said to be about 90 feet high.

The annexed engraving represents the exterior of the building, and shews a range of shops, abutting upon the south wall of the church, which separate it from Fenchurch street. The square tower seen over the shops, stands at the south west corner of the building. It is entirely unadorned; divided into three stories, by moulded strings, or bands of stone; and is surmounted by an open parapet. There was at one time a small bell-turret on the tower; but this has been removed. The East end, standing in Lime street, presents a pediment with two pairs of coupled Ionic pilasters at the extremities, having a large window in three divisions between them, with festoons of flowers above it.

There is a rectory-house on the north side of the church; but this is now used for the purposes of a free school.

Fenchurch Street was at one time traversed by a stream, or *bourne*, called Lang-bourne, and according to some writers, derived its name from the originally fenny nature of the ground on which it stands, produced by this stream. The church of St. Gabriel, which as we have said, formerly stood in the centre of the road, may have been called Fen-Church, from its position, and the street have taken its name from that. Stow says, that some thought this street obtained its name from *Fœnum*, hay, of which there was a market there; but the former supposition is the more probable. The ward, or division of the city, in which it is situated, is called after the stream, namely, Langbourne.

At the time that many of the English nobility had residences within the city, Fenchurch Street boasted of several noble mansions, or such at least as were then termed so. Among them was Denmark House, where the Russian ambassador was lodged and magnificently entertained, in the reign of Queen Mary.



ST HELEN'S,
Bishopsgate

London, Published by C. Tilt, Fleet Street, July 1, 1838.

ST. HELEN'S, BISHOPSGATE.

" To him who is of a mind rightly framed, the world is a thousand times more populous, than to the man to whom every thing that is not flesh and blood is nothing."

THE small building, of which the vignette in a subsequent page affords a representation, tells a long and interesting story to the reflective mind.

At the commencement of the fourth century, when the Christians were slowly recovering from the effects of the dreadful measures adopted by Diocletian and Maximianus to check the progress of their doctrines, Constantine, surnamed the Great, having been acknowledged Emperor of Rome, declared himself a convert to their principles, and afforded to them that countenance and protection which were then so much needed. The circumstances which led to his conversion are involved in a mystery which cannot now be penetrated. Eusebius relates, that Constantine himself ascribed it to a sign discovered by him in the heavens when marching at the head of his troops towards Rome, conjoined with a remarkable vision which was seen by him during the same night, wherein the form of the cross was disclosed to him, and he was bidden " by

that to conquer." Be this however as it may, it is certain that during his reign the christian religion, especially in Britain, revived; its followers came from the caves and deserts to which they had fled to avoid persecution, and raised churches in which to worship God. About the year 328, Constantine commenced his new capital, called after him Constantinople, which was especially a Christian city, and was dedicated to the Virgin Mary: so that his reign may be regarded as forming one of the most important eras in the history of the church.

Helena, the mother of the emperor, said to have been born at Colchester, in Essex, was warmly attached to the christian faith, and exerted herself with such undeviating constancy to propogate its doctrines, as to have acquired for herself in many old inscriptions the title of *Piissima*, and *Venerabilis Augusta*. She undertook a journey, for religion's sake, to the Holy city, at that time rarely if ever attempted; and affirming that she had there discovered the cross on which our Lord was executed, she built a church over the place of his interment; by which and other acts her reputation for holiness and devotion was widely spread.

It was, then, in honour of this distinguished person, that the church of St. Helen's, Bishopsgate, was dedicated, and one cannot fail, when we associate with it the foregoing, and other consequent, circumstances, to regard it with interest and pleasure. The early history of the christian religion, —its troubles, and its triumphs,—is recalled to memory; we may contemplate the decline of Rome, (the mother of many nations, and once the despotic mistress of the world,) which was undoubtedly hastened by the removal of the seat of government to Constantinople; we are reminded of the foundation of this latter city, since then occupied at

different times by the Venetians, the Franks, the Greeks, and the Turks; and even now destined, if we may judge from passing events, to suffer at no distant period, other and as great changes. And we cannot avoid each time, that the mere name of the church under consideration is repeated, a recollection of the Crusades, or Holy wars, that all Christendom afterwards engaged in, during many years, for possession of the sepulchre which Helena had sought out and protected;—the whole forming together a series of events as singular, momentous, and instructive, as any which has occurred since the creation of the world.

A church dedicated to St. Helen existed here at a very early period: indeed we find, that in the year 1180, it was granted to the canons of St. Paul's Cathedral, by one Ranulph, and Robert his son.[1] About the year 1210, a

[1] Newcourt's "*Repertorium.*" Vol. I. p. 363, &c. A church it is supposed by some, was built here previous to the Conquest. A modern writer says, that "in 1010, Alwyne, bishop of Helmeham, removed the remains of King Edmund the martyr from St. Edmunsbury to London, and deposited them in this church, (St. Helen's,) for three years, till the depredations committed by the Danes in East Anglia ceased." ("*London,*" *by David Hughson.*) He does not, however, give his authority for the assertion, and Stow's statement concerning the removal of King Edmund's body, appears to contradict it: for he says, that it rested for three years "in the parish church of St. Gregory, near unto the Cathedral of St. Paul," which we know was burnt down in 1666. ("*Survey,*" *Strype's Edit. B.* I. *p.* 17.) To go back, however, even to an earlier date. It is probable that the site of St. Helen's Priory was occupied by an extensive Roman building. The ground in the neighbourhood is said to be intersected at the depth of 12 or 14 feet with ancient foundations of chalk; and in 1836, a Roman tesselated pavement composed of red, white, and grey tesseræ in a guilloche pattern, was discovered under a house at the south west angle of Crosby Square. A writer in the "Gentleman's Magazine" for April 1836, thinks this was probably a very early specimen of Anglo Roman workmanship. There is some information concerning it in the "*Archæologia,*" vol. xxvii. p. 397. Maitland speaks of a similar pavement which was found on the north side of Little St. Helen's gateway in 1712.

priory of Benedictine Nuns was founded here by William Fitz-William, a goldsmith, and dedicated to the Holy Cross, and St. Helen; and the present church appears to have formed a portion of the original establishment. The priory was very extensive, and included a hall, hospital, dormitories, cloisters, and offices. The Nun's Hall, on the north side of the present church, and other parts of the establishment, were purchased by the Leather-sellers' Company, who used the former as a common Hall until 1799,[2] when it was pulled down to make room for the buildings now known as St. Helen's Place.

Adjoining the church, on the north side, was a groined crypt extending beneath Leathersellers' Hall, and in the wall which separated this crypt from the church, were two ranges of small apertures made in an oblique direction, so that the high altar might be seen by those in the crypt, when mass was performed. The position of one set of these openings, known as the "Nun's grating," is marked out within the present church by a canopied altar of stone affixed to the wall, and this is represented in the back ground of the annexed view of the interior of the building. The priory was much augmented by William Basing, Sheriff of London, in 1308; and when it was surrendered to King Henry VIII, in 1538, its annual revenue, according to Speed, was £376. 6*s*. During the continuance of the priory, the church was divided by a partition, from east to west, and served both the nuns, and the parishioners; but after the dissolution, this was removed, and the whole appropriated to the parishioners.

The rectory and church, with all tithes, rights, and appertenances belonged to the crown in the reign of Queen

[1] Wilkinson's "*Londina Illustrata*," Vol. I.

Elizabeth, and was granted by her to certain lay persons, reserving the sum of £20 *per annum* as a salary for a preacher. The Dean and Chapter of St. Paul's now present to the vicarage, and this stipend of £20 is still all that is received by the incumbent from the lay impropriator,—the deficiency being made up by the liberality of the parishioners.[1]

The interior of the church is picturesque and striking, but is so irregular, both in its form and details, that it is difficult to describe it perfectly. It is separated into two nearly equal ailes, by columns and pointed arches, (the northern aile which was formerly used by the nuns, being somewhat the wider of the two,) and at the east end is a transept extending from the south side of the church. Beyond it, towards the east, is a small chapel formerly known as the chapel of the Holy Ghost, a portion of which is occupied by the vestry room. In the south east angle of the transept is a small doorway opening into a staircase turret about 4 feet in diameter, which leads to the roof.[2] The arches borne by the columns in the centre of the church, differ considerably in size and form, and have evidently been constructed at different periods. The easternmost one, seen in the engraving, rises from attached columns, with simple mouldings, and is acutely pointed; the second springs from low polygonal pillars apparently of earlier character than the last; while the remainder

[1] The Rev. Charles Mackenzie, M.A. Head Master of Queen Elizabeth's Grammar School, Southwark, is the present Vicar. (1838.) We owe him many thanks for his kind attention to our inquiries.

[2] In 1819, J. B. Gardiner Esq. Architect, who has kindly given us some information touching the church, submitted a drawing to the Society of Antiquaries, shewing that there had been originally three lancet headed windows in the south wall of this transept, (the centre one being the highest,) and two similar windows in the west wall.

spring from tall clustered columns, have their soffits divided into numerous mouldings, and are flatter in form. The ceiling, except at the east end of the northern aile, where it has been modernised, is formed by tie-beams resting on corbels, the spaces between them being divided into panels.

A part of the building at the west end,—namely, two intercolumniations,—is separated from the body of the church by a screen, and forms a lobby or ambulatory, into which there are entrances from the exterior, on the west and south sides. The church is lighted from windows in various directions placed without any regard to order, most of them being after-insertions. The communion table and organ face each other in the south aile ; and pewing occupies the body of the church. The altar piece is quite out of place, differing entirely in character from the remainder of the building. Against the north wall is a range of seats which in former days was appropriated to the nuns of the priory.[1]

St. Helen's contains more monuments perhaps, than any other parish church in the metropolis, and these being disposed, not against the wall, but for the most part in the shape of altar tombs upon the floor in various parts of the building, increase the appearance of antiquity and solemnity which the interior of the church presents, and render its general effect peculiar and impressive. These monuments have been described by several writers; and we, therefore, according to our general plan, shall not notice the whole, but speak merely of those which from their age, or purpose, are more especially interesting. Weever records the interment in this church of Henry Gloucester, as early as

[1] The length of the church within the walls is about 120 feet, the breadth 52 feet, and the height about 35 feet.

1350,[1] and Stow, of Thomas Langton in the same year; but we do not now find any monuments earlier than the following century. On the south side of the chancel, on a stone altar tomb, seen in the foreground of the accompanying engraving, are recumbent figures of a knight in armour, and a lady, in memory of Sir John Crosby and his wife. The inscription, which was formerly around the tomb, no longer remains, but we find it in Weever as follows: "Orate pro animabus Johannis Crosby Militis Ald. atque tempore vite Maioris Staple ville Caleis; et Agnetis vxoris sue, ac Thome, Richardi Johannis, Johannis, Margarete, et Johanne liberorum eiusdem Johannis Crosby militis, ille obiit, 1475, et illa 1466, quorum animabus propitietur Deus."[2]

Behind this tomb is seen a large monument, canopied by two enriched arches borne by columns, in memory of Sir William Pickering, who is said to have been the finest gentleman of the age in which he lived, "for worth in learning, arts, and warfare." The effigy of the knight, attired in dress armour, reclines upon the sculptured representation of a piece of matting, ingeniously folded at the head, to form a pillow. According to Strype, he died May 19th, 1542, but there does not appear to be any inscription now upon the monument. The same author

[1] "Funerall Monuments." Edit. 1631. p. 421.

[2] This Sir John Crosby, was the builder of Crosby Hall, which has lately been rescued from the degradation it had experienced and restored, in some degree, to its pristine state. He likewise contributed largely towards the repair of the church now under consideration, and his arms may still be found in those portions of the old stained glass which remain. The Hall is but a part of a large pile of buildings erected by Crosby, and formerly known as Crosby Place. It was built on the site of certain tenements let to him by Alice Ashfield, prioress of St. Helens, for 99 years, from 1466, at a rent of £11. 6s. 8d. *(Newcourt.)*

says, that his son who died in 1574 also lies here. Affixed to the east wall, is a small monument, presenting several figures elaborately painted and gilt, in memory of Sir Andrew Judd, Knight, dated 1558; and in the northern corner of this end of the church, is a very large, sculptured altar tomb, covered with a marble slab, on which is inscribed, "Sir Thomas Gresham, Knight, bury^{d} Decem^{br} 15th, 1579." To this individual, who has been termed, with reason, the Royal Merchant, the citizens of London are greatly indebted. He built Alms-houses; founded a College, —leaving funds to pay seven professors, to deliver lectures gratuitously to the public;[1] and erected a "burse," or Exchange, for the accommodation of the Merchants of London, who up to his time had no place to meet in, and were compelled to transact their foreign-business in the open air. The first stone of this last named building was laid on the 7th of June 1566; and at the close of the following year it was nearly completed. By his will he bequeathed it, with certain reservations, to the corporation of London, and the Company of Mercer's jointly; and by them it was rebuilt in 1667, the original building having been destroyed during the great fire of 1666.[2]

Against the north wall, a little to the west of Gresham's tomb, is affixed a curious monument, commemorative of Martin Bond, Esq. who was Captain of the Trained Bands,

[1] The origin of "The Royal Society," may perhaps be found in the meetings of scientific individuals at these lectures.

[2] This building, which was erected from the designs of Mr. Edward Jerman, and opened to the public in September 1669, experienced the same fate as its predecessor: being destroyed by fire during the night of January 10th, 1838. In consequence of the intense cold which then prevailed, water was not obtainable for some time, and the fire speedily became so powerful, as to render exertion fruitless. It is to be hoped that the corporation will not hastily determine on its restoration; but erect a building worthy of the country, and equal to the improved state of public taste.

and was at the camp at Tilbury, on the Thames, at the time of the expected approach of the renowned Spanish Armada. He is represented sitting within a tent, with two sentries standing outside ; and an attendant is bringing up his horse. —He died in 1643. At the west end of the north side of the church, is a singularly ugly erection of large size over a vault purchased by Francis Bancroft, Esq. who himself lies there. Bancroft, it appears, built this tomb in 1726 ; during his life-time, and directed that his body should be embalmed, and placed in a coffin, the lid of which was without fastenings. He is said to have amassed a large fortune by discreditable means ; and nearly the whole of this he left in trust for the foundation and maintenance of alms-houses.

In the small transept on the south side of the church, is a table monument, among many others, which usually excites inquiry from the singular appearance of the inscription upon the slab that covers it. It is in memory of Sir Julius Cæsar, (at one time privy Counsellor to King James I.) and the latin inscription which is sculptured as if on a deed that had been folded, and to which is appended a large seal, purports to be an engagement on the part of the deceased, to pay the debt of nature whenever it shall please God to appoint it. The monument was erected February 27, 1635, and he was interred near the communion table, the 18th of April, 1636.[1]

Among the modern tablets is one in memory of the Rev.

[1] " The beautiful tomb of Sir Julius is the work of Nicholas Stone ; for which he had, according to Vertue and Walpole, £110. Malcolm's " *Londinium Redivivum*," Vol. III. p. 560. The plinth or platform of this monument, as well as that of a large but tasteless structure commemorative of the Spencer and Compton families, is several inches below the level of the present paving.

James Blenkarne, A.M. who was vicar of the parish for 36 years. He died Feb. 7, 1836, aged 78.[1]

In the vestibule or lobby, at the west end of the church, formed as we have said by the organ-screen, there are several curious monuments. Among them, are a large one against the north wall, displaying several figures, and inscribed to John Robinson, 1599, and his wife Christian, 1592; and a very small altar-tomb near the organ-screen, beneath which lie the bodies of William Kerwin, Freemason who died Dec. 26, 1594; and Magdalen his wife, 1592. There are inscriptions on various parts of this monument, and several figures are drawn on the panels. In the vestibule is a box to receive charitable contributions, which is supported by a curiously carved figure of a mendicant asking alms.

In this church are likewise many monumental brasses, of the 15th and 16th century. One of these, contiguous to Sir John Crosby's tomb, is seen in the accompanying engraving, and presents a male and female figure, beneath which is a "black letter" inscription, recording the death of Thomas Wylliams, gentleman, on Jan. 16, 1495, and of Margaret his wife in 14—.

The exterior of the church does not require any lengthened notice. The annexed vignette represents the west end of the building with its unsuitable and ill-proportioned tower. The two entrances,[2] one at this end, and the other on the south side of the church, are doorways in the debased Italian style, which was common in England during the 17th and 18th centuries,

[1] See Gentleman's Magazine, March 1836, for a memoir of his life.

[2] Over the west door is written, "Worship the Lord in the beauty of Holiness;" and above the other appears, "*Laus Deo St. Helena,*" Repaired, 1633.

and therefore do not in the least agree in character with the building itself. At the time when these were exe-

cuted, the necessity of preserving consistency in a building, —the absurdity of exhibiting in one edifice two or more styles, differing totally in principle, and characteristic of widely separated periods of time,—was not felt or understood, and indeed this was the case up to a comparatively recent date. We may now, however, congratulate ourselves upon an improved taste in regard to architecture, which the people generally are beginning to manifest, and the consequent increased effectiveness on the part of its professors, which is apparent. Much, it is true, yet remains to be done ; but the public mind is now awakened, through the exertions of individuals, to a proper view of the subject, and we, individually, have no fear for the result.

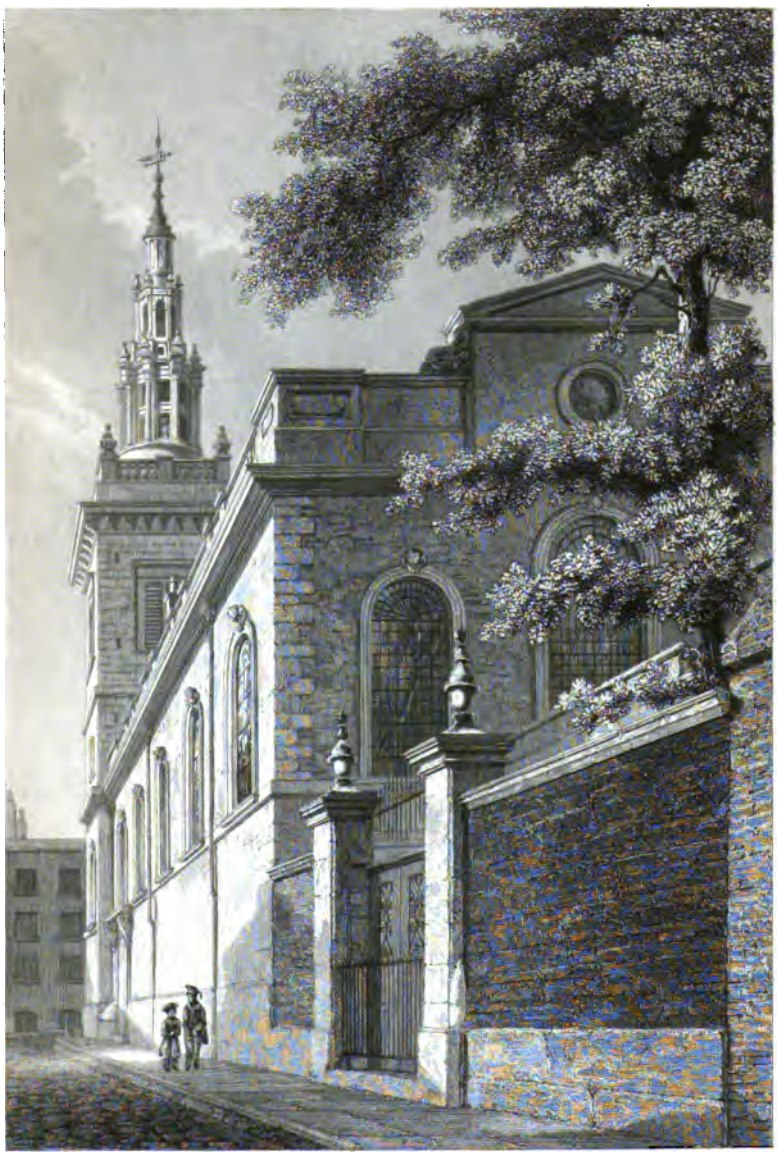
ST. MICHAEL'S, PATERNOSTER ROYAL.

THAMES STREET.[1]

"Turn again Whittington,
Thrice Lord Mayor of London."

THE celebrated Whittington, better known through the apocryphal nursery tale concerning him, (which has been current for centuries, not merely in England, but in various other parts of the world,) than by all the munificent and noble acts of his life, was Lord Mayor of London three, if not four, times, at the end of the 14th and beginning of the 15th centuries. His family appears to have been good,—indeed his father was a knight, which of itself would render doubtful the story of his early des-

[1] The church owes this part of its designation to its neighbourhood to the Tower Royal, a large building of considerable strength, wherein at one time the kings of England resided. The date of the foundation of this royal residence is unknown, but it was at all events previous to the reign of Stephen, who is said to have been lodged there. In the reign of Richard II. Froissart says, it was called, "the Queen's Wardrobe," and describes the interview which took place there between that king and his lady mother, after the dispersion of Wat Tyler's band. "Ah son," said the princess, when she saw him, "what great sorrow have I suffered for you this day!" The king answered and said; "Certainly madam, I know it well, but now rejoyce, and thank God, for I have this day recovered mine heritage, and the Realm of England, which I had near hand lost." "*The Antient Chronicles of Sir John Froissart.*"



Drawn by I. B. Thompson

Engraved by W. Le Keux

ST. MICHAEL, HAMBLEDON CHURCH,

CULLE OF HILL.

Published by C. Tilt, Fleet Street, July 1st 1830.

titution and the remainder of the tradition which hangs upon that fact. Whether his prosperity was aided in any way by a cat, or whether, and this has been stated, he once sent out a trading vessel called the "cat," which, making a most successful voyage, induced the story, it is now difficult to determine; and it is equally difficult, if neither were the case, to say how the fable did really originate. It is not unreasonable however to suppose, that his success as a trader was singularly great, (the numerous acts of beneficence he exhibited, prove that he possessed much wealth,) and that the tale may have been a mere popular invention to account for it, arising out of the love of the marvellous which prevailed in early times,—its likeness to truth, the useful lessons which it teaches, and the moral that may be drawn, serving to maintain and increase its currency. An early portrait of a man having on it "R. Whittington, 1536," still exists, and by the side of the figure is represented a cat, serving to shew, if the name were really written in the year stated, (whether the picture was originally intended for Whittington or not,) that the tradition was established at that time. Leaving supposition however, and returning to facts, it was this same Whittington who began to rebuild the church of St. Michael, Paternoster Royal, of which we are about to write, and which is called in some old records "Ecclesia Beati Michaelis Paternoster Cherch in la Ryol, vel in Riola, London.[1]

In the reign of Henry IV. he obtained a licence and founded a college and alms-houses, on which he bestowed the rights and profits of the church. The mayor and commonalty of London granted to him a piece of ground

[1] Newcourt's "*Repertorium*," vol. i. p. 490.

for the site of his college, and although he unfortunately died before the completion of his intentions, they were fully carried out by his executors in 1424.[1] The alms-houses stood on the north side of the church; but they were removed a few years ago, to a short distance from London, and their site is now occupied by the Mercers' Company's school.

Concerning St. Michael's Church previous to the time of Whittington, we know nothing more than that Hugh de Derby was rector in 1283. At that time, and until the establishment of the college, the right of presentation was vested in the prior and convent of Christ church, Canterbury; but after the church was made collegiate, the wardens of the Mercers' Company exercised it. After the suppression of the college it came into the hands of the Dean and Chapter of Canterbury, and is still one of the peculiars in the City of London, subject to the Archbishop of that see.

In the church as built by Whittington, the worthy mayor was himself buried under a marble tomb adorned with banners, but was not allowed to rest quietly, being first taken up by one Mountain, an incumbent in the reign of Edward VI. who fancied that riches were buried with him, and again by the parishioners in the reign of Mary in order to re-wrap the body in lead, of which it had been despoiled on the former occasion. In the inscription which was on the monument he was quaintly termed "Richardus Albificans Villam."[2]

By the fire of 1666, the church was destroyed, and in

[1] Dugdale's "*Monasticon*," cont. by Ellis, &c. Vol. vi. p. 738.

[2] It must be regretted by all who think that the memory of good deeds should be preserved, that no memorial of Whittington is now to be found in the church.

1694 the body of the present building was completed under the direction of Sir Christopher Wren. According to an inscription within the church "the spire was erected in 1713."

After the re-erection of St. Michael's Royal, the parish of St. Martin Vintry, (so termed from an ancient building probably used for the general reception of imported wines,) was united to it, one church being deemed sufficient for the two parishes. The patronage of the latter parish, which is subject to the Archdeacon of London, is vested in the Bishop of Worcester, who therefore presents to the united living alternately with the Dean and Chapter of Canterbury. The present Rector is the Rev. G. F. L. Nicolay, M.A.; and the Rev. R. R. Bree is curate.

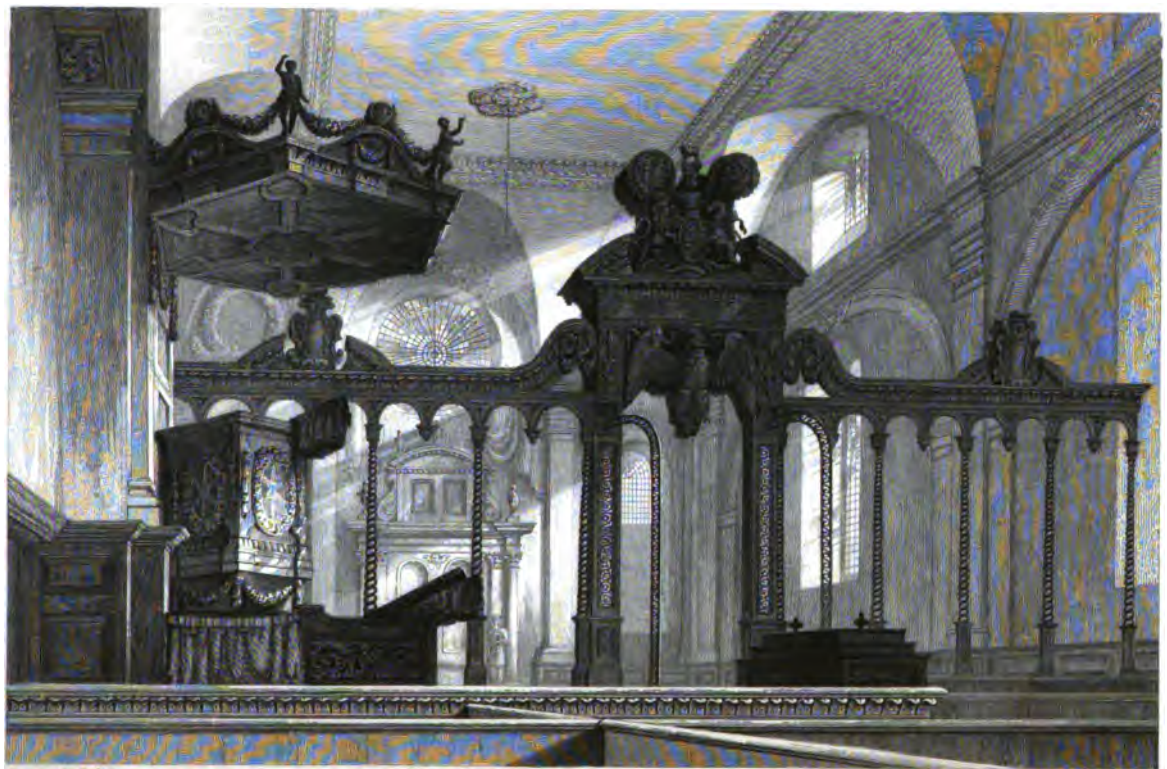
The interior of the church, which is a parallelogram with a flat ceiling coved at the walls, is devoid of architectural character, but possesses an attractive object at the east end, in Hilton's admirable picture of Mary Magdalen anointing the feet of Christ, which was presented to the church by the directors of the British Institution in 1820. The artist has chosen that point of time during the occurrence of this event, when the hypocrite Judas "who had the bag, and bare what was put therein," having inquired why the ointment was not sold and given to the poor, is listening to the reply of Christ, "the poor always ye have with you; but me ye have not always." The evil thoughts of the betrayer, the faith and devoted earnestness of the repentant Mary, and the simple dignity of Christ, which are all effectively pourtrayed, form beautiful and striking contrasts.

The oaken altar-piece below this picture displays some good carving. There is an organ in a small gallery at the west end, which is formed between the tower and the south wall of the building, and a marble font beneath it that was

the gift of Abraham Jordan in 1700. The monuments in this church are few, and hardly require notice. We may mention those of Thomas Coulson, June 2, 1713. Sir Samuel Pennant who died in the year of his mayoralty 1750, Mr. John Elmes, July 28, 1783, and Marmaduke Langdale, Esq. August 13, 1832, a descendant of Marmaduke Lord Langdale who commanded the left wing of King Charles I. army at the battle of Naseby.

The cornice round the vestry room is singular and deserving of notice.

Of the exterior we annex an engraving, representing it as viewed from College Street, which is on the south side of the church. The west end is on College Hill, and the tower rises from the ground at the north-west angle of the building. The lower story of the steeple which surmounts the tower is formed by eight projecting Ionic columns, (bearing an entablature and vases,) disposed octagonally, and, although deficient in simplicity and harmony, possesses a certain degree of picturesque beauty.



Drawn by R. W. Billings.

Engraved by J. Thumbull

ALEXANDROWO THE GREAT,

Tartar Lord.

ALLHALLOWS THE GREAT,

THAMES STREET.

"Then Commerce brought into the public walk
The busy merchant; the big warehouse built;
Raised the strong crane; choak'd up the loaded street
With foreign plenty; and thy stream, O Thames,
Large, gentle, deep, majestic, king of floods!
Chose for his grand resort."

THOMSON.

THE church of All-Hallows the Great, stands on the south side of Thames Street, closely adjoining the Steel-yard, a place that was formerly occupied by the hall and warehouses of the Hanse Merchants, with whom the church, from circumstances, is somewhat connected.

The history of Commerce, (which is first the effect of a degree of civilization and then the cause of its advance, and to which England owes so much,) presents few circumstances of greater importance than the establishment of the Hanseatic league, which was effected for the protection of trade at the end of the twelfth century, and gradually becoming more consolidated and powerful, attained in the fifteenth century an unexampled degree of influence. The prevention of piracy appears to have been the ostensible inducement for the league on the part of its first members, Hamburgh and Lubec. The merchants of the adjacent

states, however, saw the advantages in other respects which would result from a union of this sort, and in a short time, more than sixty cities were enrolled. The strength which each member of the league thus obtained, enabled them to pursue an uninterrupted commerce with other parts of the world. The chief factory was at Bruges, but they established warehouses and depôts in various cities, and may be said to have monopolized foreign trade at that period of time. In London they soon became of importance, obtained exemptions from various duties, and had custody of one of the city gates. The people however viewed them with jealousy, and on more than one occasion, attacked and plundered their factory. In consequence of this, the League declared war against England in the reign of Edward the IV., and that king was ultimately obliged to enter into arrangements with them extremely favourable to the merchants. As one part of the treaty, he assigned to them the absolute property of the *Staëlhoff*, or Steelyard and all the various buildings appertaining to it, and here they built, what Maitland calls, sumptuous warehouses. The animosity of the English people towards them, as towards all other foreigners located in London, still continued,—indeed increased: for the proceedings of the Hanse [1] merchants in common with various circumstances, had awakened that spirit of commercial enterprize there which has never since slept, but has made England the first trading nation in the world,—and led them to suppose that the foreigners were trenching upon their rights. Their warehouses were in consequence again attacked; petitions against them were presented

[1] M'Cullock says, they had their name from the Teutonic world *hansa*, signifying an association. "*Dictionary of Commerce*," which see for information on the subject.

from various quarters, and in the year 1597, Queen Elizabeth deprived them of all their privileges in England, and shut up the Steelyard, which, although it speedily became the site of several houses, nevertheless retains the name to this day.

The patronage of Allhallows the Great, called also Allhallows the More, and Allhallows ad *Fenum* in the Ropery, because hay and ropes were principally sold in its neighbourhood, was anciently in the family of the Despencers, but passing to the Crown, Henry VIII. gave it in exchange in 1545, to the Archbishop of Canterbury, and with his successors it has remained to this time as one of thirteen peculiars subject to the see. The first rector mentioned by Newcourt, is Thomas de Wodeford, who was presented to the living in 1361.[1]

The ancient church had a large cloister on the south side of it; but when the church was burnt down in 1666, the cloister was also destroyed. We find the following entry in the parish books in relation to it after this event. "Ordered that the north side of the cloisters be repaired, and made fit for entrance into the tabernacle, and that the other sides be levelled and paved and made fit for funerals."

After the re-erection of the church by Sir Christopher Wren, which was in 1683,[2] Allhallows the Less was united to this parish: and its church, called in some records *Ecclesia Omnium Sanctorum super cellarium*, because it had arched vaults beneath it, was not rebuilt. According to Stow, the steeple and choir of this edifice were over a vaulted gateway which was the entrance to a mansion called

[1] Stow gives a list of the persons buried there; among them was Dr. William Litchfield who died 1447. After his death, says Stow, 3083 sermons were found in his own hand-writing.

[2] Elmes' "Life of Wren." p. 429.

Cold-Harbour,[1] and having fallen down from decay had been rebuilt about seventy years before the fire.

The right of presentation to the lesser Parish was formerly vested in the master of St. Lawrence-Poultney College, and it appears to be now possessed by the Archbishop of Canterbury, who solely presents to the united living.[2]

The rector at this time is the Rev. William St. Andrew Vincent, A.M., who succeeded Dr. William Vincent, Dean of Westminster; and the Rev. M. W. Lusignan is the curate.

The interior of the church is neither square nor parallel, resulting probably from the endeavours of the architect to use such of the old walls as were available; nor has it much architectural character. There are pilasters and arches against the walls, with windows between them on the south side; and above are clere-story windows on both sides beneath groined openings formed in the coved ceiling. The altar-piece of Corinthian columns, entablature, and pediment, gaily decorated, presents two stone figures of Moses and Aaron, which are much injured by repeated

[1] "Survey," Strype's Edition. B. 11. p. 206. Cold Harbour was "a right fair, and stately house" of great antiquity, and was occupied at various times by, Sir John Poultney; Humphery de Bohun, Earl of Hereford and Essex; John Holland, Earl of Huntingdon; Cuthbert Tunstal, Bishop of Durham, and others.

[2] By the will of the Rt. Rev. Edward Waddington, D.D., Lord Bishop of Chichester, who died 7th September, 1731, the tithes of Allhallows the Less, which formerly belonged to him are vested in the Rectors of Allhallows the Great. "Item;—I give to the Right Reverend the Lord Bishop of London, at the said time of my decease all my right title and interest in the impropriate tythes of Allhallows the Less in the city of London, in trust for the Rectors for ever of the parish of Allhallows the Great, to which the said parish of Allhallows the Less has been united since the fire of London, with this proviso only; that the said Rector for the time being shall, out of the tythes of the impropriation of Allhallows the Less, pay ten pounds annually on every Christmas day to the poor of the said united parishes, share and share alike."

coats of paint. The communion table is formed of a slab of marble supported by a kneeling figure. The pulpit, attached to the north wall has a large sounding-board over it, around the top of which is an admirably carved wreath of flowers supported by children. The organ, which is in a small gallery at the west end, was erected by voluntary subscription in 1749.

Notwithstanding the ordinary nature of its decorations, however, the appearance presented by this church is rendered peculiar by a carved oak screen, the whole width of the building, that separates it into a nave and choir, as it were, and is perhaps the only instance of the sort in London. As may be seen in the annexed engraving, it consists of twisted columns bearing an entablature, and is profusely adorned with carvings, some of which are exceedingly well executed. Over the doorway in the centre is an eagle with outspread wings, and above this the Royal arms. It was manufactured at Hamburgh, and presented to the church by the Hanse merchants, in memory of the former connection which existed between them and this country, so that it is probably the work of a foreign artist. No mention of the date of the presentation appears in the parish books, but common report ascribes it to the reign of Queen Anne. There seem to be only two monumental tablets within the body of the church, namely, one against the south wall to Jacob Jacobson who died November 7, 1680, and another on the opposite side inscribed to Elizabeth, wife of Mr. Edward Chesterton, and dated 1779. The former although simple, is peculiar in outline, and has a wild effect, if we may so speak, hardly to be accounted for. In the vestibule at the west end of the church, are other tablets commemorative of Sir John Tash, alder-

man of Walbrook Ward who died in 1735, and of various members of his family.[1]

The exterior of the church, represented by the above engraving, has no feature of beauty or interest: the square massive tower, crowned by a cornice and open parapet, was probably intended to receive a spire at a future opportunity, and has an unfinished appearance without it. The remainder of the building is quite devoid of decoration.

[1] The length of the church within is about 87 feet, and the breadth nearly 60 feet. The tower is said to be 86 feet high.

Drawn by R. W. Billings

Engraved by J. C. Buttre

ST MARGARET PATTENS,

Fenchurch Street.

London Published by C. Tilt Fleet Street August 1 1838.

ST. MARGARET'S PATTENS,

FENCHURCH STREET.

St. Margaret after whom this church is named, was a virgin of Antioch who yielded up her life in maintenance of the Christian religion, at the end of the third, or commencement of the fourth century. Relative to the appellation applied to distinguish this edifice from others dedicated to the same individual, Stow says, the lane in which it stands, was called St. Margaret Pattens, "because of old time *pattens* were usually made there and sold;" and with this derivation, although not very satisfactory, we must be content in the absence of any other information on the subject. The church has retained the name, but the lane lost it at a very early period, and was called Rood Lane, in consequence of the fact, as Stow continues, that when the old church of St. Margaret was pulled down, a rood, or cross, was placed in the churchyard, in order to obtain oblations from the devout to be applied in rebuilding the church. In the year 1538, however, when the tenets of the reformation were becoming general, the cross, together with the shrine in which it

had been enclosed, was destroyed by some persons unknown. [1]

The patronage of the church was at an early period of time vested in the Neville family, and was subsequently conveyed to the celebrated Richard Whittington, whom we have elsewhere mentioned. He in his turn gave it to the Corporation of London, and with them the advowson still continues. The first rector of whom we have any information, named Hamo de Chyrch, was presented to the living, on the 14th of June 1324. [2] In the general destruction of the city by fire in 1666, St. Margaret's church was included, and being rebuilt in 1687, as we now see it, the parish of St. Gabriel Fenchurch, was united to that of St. Margaret; and as the right of presentation to St. Gabriel's belongs to the crown, the Lord Chancellor nominates to the united rectory alternately with the Corporation of London.

The old church of St. Gabriel, which had been destroyed by the fire, and was not rebuilt, stood in the centre of Fenchurch Street, at that time a mere bog, and it is probable that it was called in the first instance from its locality, Fen-church, and that from this the street had its name. [3]

Malcolm gives a list of those persons who were rectors of the united parishes between the years 1708 and 1792, and in it we find the name of Dr. Thomas Birch, at one time secretary of the Royal Society, and justly celebrated as a most industrious and voluminous, historical and biographical writer. He was born in 1705, and early in

[1] The rood generally stood in a gallery formed between the nave and choir of our churches, and termed in consequence "The Rood Loft." This position is now occupied in many English Cathedrals by the organ.

[2] Newcourt's "*Repertorium.*" Vol. I. p. 407.

[3] "*London Churches:*" St. Dionis Backchurch, p. 4.

life had so great a love for knowledge, and applied himself so earnestly to the attainment of it, as to become qualified to take orders in his 24th year, without having attended either of the universities, and that too with little aid from his friends. One of the most important of his works was the "General Dictionary, Historical and Critical," which appeared at intervals, between the years 1734, and 1741. The degree of Doctor in divinity was conferred upon him in 1753, and he continued to publish a succession of works until 1766, when he was killed by a fall from his horse. The character of Birch appears to be chiefly remarkable for persevering industry and powers of application, by means of which he overcame difficulties, and executed works, which would have baffled other, and perhaps greater minds.

The present Rector, the Rev. Henry James Newbery, M. A., formerly Lecturer of Christ Church, Newgate Street, was nominated by the Corporation of London, on the death of the Rev. Charles Phelips who last held the living.

The church consists of a nave and aile, (introduced on the north side to disguise the intrusion of the tower which stands at the west end,) and a chancel. The walls are decorated with pilasters, the interspaces being occupied by windows; and above these, small circular lights are introduced, in the cove of the ceiling. At the west end of the church is a small gallery containing an organ, and at the same end on the south side is a marble font prettily sculptured. There is also a gallery in the aile.

The altar-piece displays a small but admirably painted picture representing angels ministering to Christ in the garden; in which the head of the Saviour is especially worthy of admiration. It is with probability ascribed to Carlo Maratti, (a pupil of Andrea Sacchi,) who died in the year 1713.

About the altar-piece are some carvings of flowers most exquisitely executed, but unfortunately much injured by paint; and over the entrance in the north aile are the Royal arms, likewise carved in wood. The lion and the unicorn are both much distorted in drawing, although well carved, but the foliage that surrounds them is exceedingly beautiful. [1]

Against the north wall at the east end is an oak pediment, said to have formed part of the church before the fire. If however it were so, it must have been erected, judging from the style in which it is executed, but a short time before that event. It bears the following inscription:

"This church being burnt down by the dreadful fire, Anno Dom. 1666, was rebuilt and finished Anno Dom. 1687. Mr. Joseph Martin and Samuel Lock, Mr. John Kimpton and Lawrence Netmaker, Churchwardens."

Among the various monuments in the church is one on the north side, commemorative of the Vandeput family, which was erected by Sir Peter Vandeput, Knight, at the end of the 17th century. Against the south wall is a large monument inscribed to Sir Peter Delmé, Knight and Alderman, who in the year 1723, was Lord Mayor of this city. He died on the 4th of September, 1728. This monument is the work of Rysbrack, who materially improved by his exertions, the style of monumental sculpture which was then general. He was born in Antwerp in 1693, and when he first came to England was employed by Gibbs, the architect, who, however, it is said, did not behave liberally towards him. Being afterwards warmly patronised by various persons, he reigned for some time almost supreme, after which Scheemaker and Roubiliac divided the public favour with him. He died in 1770.

[1] The length of the church is 66 feet, the breadth 52 feet, and the height 32 feet. The height of the steeple is 198 feet. "*New View of London.*" p. 325.

On the same side of the church at the east end is a large tablet to John Birch, Esq., a descendant of that Williel-mus de Birchis who obtained his arms, (Three fleur de lis on a field azure,) by seizing the French standard at the battle of Poictiers. It presents the following inscription.

"Sacred to the memory of John Birch, Esq. many years an eminent surgeon of this metropolis; who died on the 3rd of February, 1815, aged 69 years, and whose earthly remains lie deposited under the pulpit.

In his professional character as humane as he was skilful, he permitted not the daily sight of wounds and sores, afflictions and wretchedness of every kind, to blunt the edge of his natural feelings for the sufferings of his fellow creatures, but contemning a too hasty reliance on vaunted theories, sparing of the knife—abhorring unnecessary torture—a foe to wanton, cruel, or dangerous experiment—averse from rash operation and the destruction of parts redeemable by patient and judicious care—he erected for himself a high and distinguished reputation, on the solid and only secure basis of enlightened experience, stimulated throughout life by a wise and christian-like ambition, to cure, not maim—preserve and not destroy. Mankind is indebted to him for a more intimate acquaintance with the powers of Medical Electricity; by his own ingenious and improved application of which he performed many remarkable and almost unhoped-for cures.

But the practice of Cow Poxing, which first became general in his day, undaunted by the overwhelming influence of power and prejudice and the voice of nations, he uniformly and until death perseveringly opposed, conscientiously believing it to be a public infatuation, fraught with peril of the most mischievous consequences to mankind—whether right or wrong, time will most surely determine; man's mere opinions must ever be liable to error, but by the motives which sway his heart shall he alone be judged.

To perpetuate the remembrance of qualities so excellent, Penelope Birch his affectionate and only surviving sister, hath raised this monument, not out of a worldly and vain glorious pride of affinity; but in order to hand down an example worthy of imitation to succeeding ages."

The annexed engraving represents the exterior of the church, which is plain and unimportant. The buttresses and pinnacles at the angles of the tower do not accord with the prevailing character of the building, but render that portion of it a bad compound of dis-agreeing styles. The spire which is of great height has been lately re-covered with lead, at a considerable expense.

ST. MARY'S ABCHURCH,

ABCHURCH LANE.

THE origin of the second name of this church, which was dedicated to the Virgin Mary, appears lost in obscurity. It has been written Apechurch, and Upchurch, and Maitland think that the latter is correct, and that it was derived from the fact that the church anciently stood on rising ground. The living was at one time in the gift of the prior and convent of St. Mary Overy, Southwark, but in 1455, we find it in the hands of Corpus Christi College, near the church of St. Lawrence Poultney, probably by exchange. After the suppression of religious houses the crown became possessed of the patronage of St. Mary's, and retained it until 1567, when Archbishop Parker obtained it from Queen Elizabeth in exchange for the rectory of Penshurst in Kent, and presented it, in 1568, to Corpus Christi College, Cambridge.

In 1666, the church, as well as all the houses in the parish, was burnt down. It was rebuilt however by the year 1686, and the parish was afterwards united to that of St. Lawrence Pountney, the church of which had been also destroyed and was not rebuilt. In this latter parish Sir John Poultney who was Lord Mayor in 1330, 31, 33, and 36, founded a College in honour of the body of Christ, consisting of 12 chaplains and a master, and from him the church had its second name. The presentation

to the two rectories continued distinct until 1717, when the parishioners of St. Lawrence Pountney, who hold the impropriate tithes, sold the right of presentation to their perpetual curacy, to Corpus Christi College, Cambridge, and since that time the patronage of the united livings has been exercised by the Master and Fellows of that establishment.

Malcolm gives a list of the Rectors since the union of the two parishes, ending with Benjamin Underwood, M.A. Prebendary of Ely, who was presented in 1774.[1] Among them was the learned Divine and antiquary, James Nasmith, M.A., chiefly known by his arrangement of Archbishop Parker's M.SS. in Corpus Christi College, and an edition of Tanner's "*Notitia Monastica*," which he published with copious notes and additions.

Mr. Underwood was succeeded in 1816 by the present rector, the Rev. J. W. Bellamy, B.D., who is now the head Master of Merchant Taylors' School.[2]

We know nothing of the church previous to the year 1363, when Nicholas Woleye was rector. In 1395, according to Newcourt, Simon de Wychecombe, citizen and armourer, founded a perpetual chantry here by license from King Richard II. at the altar of the Holy Trinity, of which chantry the Rector and Churchwardens of the parish were patrons. After this, namely in 1437, the then Rector and Churchwardens with the consent of the

[1] *Londinium Redivivum*, Vol. II. p. 322.

[2] From the year 1733 to 1816, the duties of the parishes seem to have been discharged by five curates, all of them educated at Merchant Taylors' School, and four of them Masters there: namely, John Barn, B.C.L. 1st. Under-master, appointed to the curacy in 1733; Samuel Bishop, M.A. Head-master, author of poems, 1758; John Gardner, B.D. 3rd Under-master, 1789; John Forbes, D.D. 1796; and Thomas Cherry, B.D. Head-master, 1805. At this time there is no curate, Mr. Bellamy discharging all the duties. We offer our thanks to this gentleman for the kind attention which he paid to our inquiries.

parishioners, granted license to John Wall and John Skelton, two chaplains of this chantry, to build a house upon three or four posts in the west part of the churchyard, near to the tenement of the Abbot of *Gerondon*, containing in length 27 feet, and in breadth 14 feet, for themselves and their successors for ever, which was confirmed by the bishop of London, and the Dean and Chapter of St. Paul's.

The present church was completed from the designs of Sir Christopher Wren in 1686. In the interior it is nearly square, being about 65 feet long, and 60 feet wide. The walls are plain, having windows in the south side and at the east end, to light the church. The area of the church is covered by a large and handsome cupola supported on a modillion cornice, and adorned with paintings which were executed by Sir James Thornhill, and in the lower part of this also are introduced other lights. The general appearance of the interior is not dissimilar to that of St. Mildred, Bread Street, of which we intend elsewhere to give a representation ;—with this exception, however, that the tower protrudes at the north west angle of the building, and that in the space between the tower and the south wall, a gallery is formed which contains an organ, erected by subscription in 1822. The altar-piece presents four Corinthian columns, with entablature and pediment, grained to imitate oak, and has a carved figure of a pelican over the centre compartment. It is farther adorned by a number of carved festoons of fruit and flowers, which are so exquisitely executed, that if they were a hundred miles distant, we will venture to say, they would have many admiring visitants from London. Grinling Gibbons, whose name we have often mentioned in connection with other of Wren's churches, was their artist; and when view-

ing them, one feels that the story of the pot of flowers said to have been carved by him when he lived in Belle Savage Court, on Ludgate Hill, and "which shook surprisingly with the motion of the coaches that passed by," is no fable. Walpole has truly observed of Gibbons, that there is no instance of a man before him who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each. These carvings were originally painted after nature by Sir James Thornhill, they were afterwards covered with white paint, and at this time they are in common with the rest of the screen, of the colour of oak. Fortunately however, these proceedings which must have tended to fill up the more delicately carved parts, and to destroy the original sharpness of the lines, have not materially injured their general effect, and we will express a hope that during future repairs no farther addition of extraneous matter to their surface will be made. The pulpit and sounding board are of oak, and the font has a cover of the same material, presenting carved figures of the four Evangelists within niches.

On the south side of the church is an elaborate monument of marble, part of which is gilt, consisting of twisted columns supporting a circular pediment, drapery, cherubim, &c. to Mr. Edward Sherwood who died Jan. 5th, 1690; and near it is a second, in memory of Sir Patience Ward, Knt. Alderman, and Lord Mayor of London in 1681. He died on the 10th of July 1696.

The east end of the church is in Abchurch Lane, and the south side as shewn in the annexed engraving, faces an open paved space divided from the Lane by posts. This was formerly enclosed as a burial ground, but was thrown open for the convenience of the neighbourhood by

faculty, or dispensation, from the Bishop of London. The tower, which is built of brick, with stone quoins or angles, rises directly from the ground, and is surmounted by a spire covered with lead.[1] The body of the church is plastered with composition, as also is the tower; and the roof, formerly leaded, is now slated.

[1] The height of the tower and spire, is said to be about 140 feet. Nearly adjoining the church, to the north west, are the remains of the rectory house, concerning which there has been much dispute in the parish.

Drawn by R. W. Billings

Engraved by J. T. Le Keux

ST ANDREW'S,

Holborn.

London Published by C. Till Fleet Street Sept.r 1 1838

ST. ANDREW'S, HOLBORN.[1]

"Follow me, and I will make you fishers of men."—MATT. iv. 19.

ANDREW, brother of Simon Peter, and to whom the above sentence was addressed, was among the earliest disciples of Christ.[2] After the crucifixion, when the Apostles were dispersed over the world, Andrew travelled through Greece preaching Christianity, and, it is said was ultimately crucified at Patras in Achaia, about the year 69. The church represented by the accompanying engraving was dedicated to this saint at a very early time, but the exact date of its foundation is uncertain. In 1297,[3] it was given by one Gladerinus to the Dean and

[1] Holborn was the site of a rapid stream of water which, according to Stow, "broke out of the ground about the place where now the bars do stand, and ran down the whole Street to Oldborne Bridge." This *bourne*, he says, "was long since stopped up at the head, but yet 'till this day the said Street is there called High Oldborne Hill." ("Survey," Strype's Edit. B. I. p. 24.)

[2] He appears to have been previously a disciple of John Baptist. See John i. 35. 40.

[3] Maitland's "History of London." Vol. II. p. 1059.

Chapter of St. Paul's, with the proviso that the Abbot and Convent of Bermondsey should hold it of them.[1] After the dissolution of monasteries, in the reign of Henry VIII, the right of presentation devolved to the crown, and the king granted it to Thomas Lord Wriothesley, afterwards Lord Chancellor and Earl of Southampton, who died July 30th, 1550, and was buried in this church. It is now vested in his Grace the Duke of Buccleugh. The name of the first vicar mentioned by Newcourt is Richard de Tadeclowe, who was appointed previous to the year 1322; and among those who succeeded him were Thomas de Cottingham, in 1343, keeper of the Great Seal, Gilbert Worthington, in 1443, the learned Stillingfleet and Henry Sacheverel, who died in 1724, and was buried in the chancel, where, on the pavement, is an inscription to his memory.[2] Sacheverel, it need hardly be said, was impeached at the bar of the house of Lords in 1710, for certain opinions uttered by him in a sermon preached at St. Saviour's, Southwark, where he was rector. The trial, which caused the most intense excitement throughout the kingdom, occupied three weeks, and was the means of dissolving the then existing ministry, and introducing their opponents to power; through whose interference he was afterwards promoted to the rectory of St. Andrew's Holborn, as an acknowledgment of his services. Then followed Dr. Jeffery Barton, Dr. Cutts Barton, and the Rev. Charles

[1] "Notum sit cunctis fidelibus, &c. Quod Dominus *Gladerinus* Presbyter, dedit S. Paulo, et Canonicis ibidem Deo Servientibus, Ecclesiam *S. Andreæ* quæ est de suo patrimonio, ea tamen conditione ut Ecclesia *S. Salvatoris* de Bermondsey, et Monachi ejusdem Ecclesiæ teneant eam de S. Paulo, et de Canonicis prædictis, et reddant singulis annis XII, denar. pro Recognitione in prædicta Ecclesia." Newcourt's "*Repertorium.*" Vol. i. p. 262.

[2] Infra jacet Henricus Sacheverell, S. T. P. hujusce ecclesiæ Rector. Obiit 5^to^ die Junii, Anno Dni 1724.

Barton, M.A.; the latter was presented Jan. 1, 1781, and died in 1805.[1]

The Rev. John Luxmore, D.D., Dean of Gloucester, and afterwards Bishop of Hereford, was made rector in 1806, and in 1815 was succeeded by the Rev. George Clare, B.D. who died suddenly June 4, 1819.[2] The Rev. Gilbert Beresford, A.M. was then appointed, and retained the living up to the month of June in the present year, (1838,) when he resigned, and through his recommendation, the Rev. John Travers Robinson, M.A., who had officiated as curate there, was presented to it.

Previous to the year 1832, there was no church in St. Andrew's parish excepting that of which we are speaking, and the labour entailed upon the Curates appointed to it was exceedingly great, in consequence especially of the number of free schools which they were required to visit each day, the distance of the principal burial ground from the church, and the great extent of the parish. Indeed the exertions which these large duties enjoined, has materially injured the health of many conscientious ministers who held the curacy, if they did not shorten their days; and among them we cannot refrain from mentioning our late respected

[1] The Rev. Charles Barton, we are told, had been curate of the church several years when the previous rector died, and presuming on length of service, he waited on the Duchess dowager of Buccleugh to ask for the living. "You have come soon, and yet too late," said her Grace, "for having made up my mind a dozen years ago as to whom I would give St. Andrew's, I have sent my servant with the presentation." Mr. Barton bowed in silence, and returned home, where he found his wife and family rejoicing over the Duchess' letter. "Ah," said he, "her Grace loves a joke," and of course went back immediately to thank her. When Mr. Barton died, the Duchess continued her kindness to the family; and presented a living to his eldest son, who was also in the church. Mr. Charles Barton was buried in St. Andrew's and is commemorated by a tablet in the north gallery.

[2] There is a tablet to his memory on the north side of the church.

friend the Rev. F. P. Hoole, who died at the early age of 34, and who has left behind him in the parish a reputation for goodness seldom surpassed. Mr. Hoole was the son of Mrs. Hofland, justly termed from her numerous works addressed to young minds, "the children's friend," and was himself the author of "Conversations on the Evidences of Christianity," and a work for children called "School Examinations." He was indefatigable in his vocation, and despite of a shattered constitution, severe pains, and misfortunes of a most trying character, left nearly 300 written sermons. He was buried in the church-yard; and against the school-house behind the north side of the church, is a carved stone tablet to his memory, bearing the following inscription:—

"Here lieth the remains of the Rev. Frederick Parkin Hoole, who departed this life March 16, 1833, aged 34 years. He was a man of superior intellect, inflexible integrity, active charity, and sincere piety. Tried by severe misfortunes and great bodily sufferings, he sustained the burden of life without a murmur, and resigned it thankfully, being full of faith and hope in his Redeemer."

The present curate is the Rev. T. A. Maberly, M. A.[1]

Concerning the old church, we learn from the will of Gilbert Worthington, printed by Strype, that there were four altars in it, if not more: and we gain some further curious particulars in relation to it, from a M.S. book compiled by Thomas Bentley, a churchwarden in 1584, and called "Sume Monuments of Antiquities worthy Memory, &c."[2] The steeple it appears was begun in 1446, but was not finished until 1468; during which

[1] To this gentleman, as well as to Mr. Robinson, the Rector, we are indebted for much polite attention.

[2] This curious book is in the possession of the Rector. It is printed entire in a work called "Cases of supposed Exemption from Poor Rates claimed on the ground of Extra-parochiality, with a preliminary sketch of the ancient History of the Parish of St. Andrew Holborn; by Edward Griffith Esq. F.S.A."

time the north and south ailes were rebuilt. There were many monumental brasses within the church, but when in the first year of Edward VI, in consequence of the Reformation, many of the altars and statues were removed, these also were partly taken away and sold; and in the reign of Elizabeth the remainder shared the same fate, in spite of a royal proclamation to a contrary effect.[1]

The church escaped the fire of 1666, but becoming ruinous was taken down, with the exception of the tower, about ten years after that event, and in 1686, the present commodious building was completed from the designs of Sir Christopher Wren. The tower remained in its original state until 1704, when it was repaired and faced with stone by Wren, and assumed its present heterogeneous appearance. We ought perhaps to mention before quitting parochial details, that under an Act of Parliament passed in the reign of Queen Anne, and in consequence of the proceedings in connection with it that took place, the parish of St. George the Martyr, Queen Square, which before had formed part of St. Andrew's Holborn, was erected into a distinct parish for spiritual purposes, although still united with St. Andrew's as regards the poor and other secular matters.[2]

The interior of St. Andrew's church consists of a nave, two ailes, and chancel, and has been extolled by many writers for its magnificence and beauty. Within the last few years however, an alteration in taste as regards architectural productions, has been produced. The value of sim-

[1] Among the adjuncts of the Church, Newcourt says, there was a public grammar-school, which was one of those erected by Act of Parliament in the reign of Henry VI. According to Maitland it was on the right hand side of the church, and was taken down in 1737.

[2] "Cases of supposed Exemption," &c. *ut sup.*

plicity and breadth of parts, in opposition to minute divisions and elaborate ornament, has been admitted, and therefore, although it may be regarded as a large and commodious church,—a good specimen of the style in which it is built, and, as a construction, well executed, it will not again obtain the unconditional praise which was formerly bestowed upon it.

Pillars cased with wainscot support a gallery on either side and at the west end,[1] and from the top of the gallery-front rise diminutive Corinthian columns bearing small blocks intended to represent an entablature, reminding one of the columns with the two chapiters or capitals called Jachin and Boaz mentioned in the description of Solomon's Temple. A waggon-headed ceiling of large span, in panels, supported on these blocks and adorned with festoons of flowers and fruit, covers the body of the church. The ceiling of the ailes is groined, and opens into the waggon-headed ceiling, forming an arch between each of the columns. At the west end of the church there is a second gallery, at a great height from the ground, which is appropriated to the children of the Sunday Schools. On the wall behind it were formerly some large paintings; but these have been obliterated.

The chancel is somewhat richly adorned with paintings, gilding, and stained glass; and the walls are covered with wainscot which is veined to imitate Sienna marble as high as the ceiling. Above the carved altar-piece is a large palladian window in two stories, containing in stained glass a representation of the Last Supper, and of the Ascension, executed by Price of York, in

[1] The organ in this gallery by Harris, is noted as being the discarded instrument in the contest for superiority between Father Schmydt and Harris at the Temple church. (Hughson's "*London*," Vol. IV. p. 88.)

1718. The colours are for the most part brilliant, but as a work of art, the window is not deserving of commendation. On either side of it are two large paintings, (apparently in fresco,) of St. Andrew, and St. Peter, and two smaller panels, representing the Holy Family, and the infant St. John. In the ceiling of the chancel is introduced a glazed light, whereon is painted the dove. There are two other windows at the east end of the church which are filled with stained glass, namely, one in the north aile containing the royal arms and those of the donor, inscribed 1687, "Ex dono Thomæ Hodgson de Bramwill in Agro Eboracen. Militis;" and another, at the end of the south aile, presenting the arms of John Thavie Esq. who in the year 1348 "left a considerable estate towards the support of this fabrick for ever." [1]

The occurrence of these stained-glass windows leads us almost involuntarily to digress for a moment, and to raise our feeble voice in aid of the efforts now making to interest the English public for this beautiful art. An opinion has been long prevalent, and (being constantly repeated by the hundreds of repeaters of ready-made opinions who never give themselves the trouble to question what they are told,) would daily become more deeply rooted, were it not opposed, namely, that we cannot now execute works of this

[1] The tenements originally bequeathed by Tavye, or Thavie, were situated on the east side of Shoe Lane, and were pulled down to make way for the new Farringdon market. With the money which the trustees received as a compensation, they purchased an estate on the west side of the Lane, (whereon the workhouse and schools now stand,) from which, when certain debts be discharged, incurred in consequence of large law expenses and other causes, an annual income of £1300. will be derived. The trustees of the Thavie Estate consist of the Rector of St. Andrew's and Churchwardens, *ex officio*, and twelve parishioners, six of whom must be of the city liberty, and three from each of the County liberties.

sort worthy of comparison with those of an earlier period, and that therefore the cultivation of the art is useless. Without stopping to question this false conclusion, we at once deny the premises, and say, so far from that being the case, that the state of chemical knowledge is now so much advanced, and machinery is so much more perfect than it then was, that our artists are able to produce results which were quite beyond the reach of the earlier masters, and were a due encouragement extended towards the higher branches of painting on glass, a degree of perfection hitherto unknown would probably be attained. Of the effect of stained glass either for solemnity or in an architectural point of view there can hardly be two opinions among those who have wandered through such of our old cathedrals and churches as are so adorned; where

"—— The stone-work glimmers, dyed
In the soft chequerings of a sleepy light.

Unfortunately however, this is now too often lost sight of in consideration of the expense, and thus it is that a fine art which needs perhaps more than any other the fostering hand of encouragement to rear it to perfection, (on account of the great cost of the processes,) is restrained in its advance. When shall we all feel with the poet Wordsworth, who somewhere says,

"Give all thou canst; high Heaven rejects the lore
Of nicely calculated less or more."

We resume however the description of the church.

A carved oak pulpit surmounted by a sounding board, which is supported by an ugly square Corinthian pillar, with a block of entablature, stands on the south side of the nave: and at the east end of the same side, is a sculptured marble font displaying four cherubim. The

length of the building is stated to be 105 feet, the breadth 63 feet, and the height 43 feet. The interior of the tower, which, as we have said, was part of the former edifice, presents a large pointed-headed archway in the east wall of it, that formerly opened into the church; together with other similar, but smaller archways in the sides, all of which are moulded.

There are numerous tablets within the church, in addition to those commemorative of the rectors already mentioned; among them is one affixed to the north wall, and inscribed to Mr. John Emery, the well known comedian, who died on the 25th of July, 1822. Upon it are these lines:

> "Each part he shone in, but excelled in none
> So well as husband, father, friend, and son."

Near it is a tablet, in memory of William Jones Esq. eminent as a mathematician. He died Feb. 17th, 1831.[1]

In the register of burials,[2] under the date, August the

[1] At the commencement of that same year, the minister of this church received £50, the sexton £20, the clerk £10, and the man who tolled the bell £10. according to the will of Captain Richardson who was buried there, and which directed that these sums should be paid to whomever performed these offices at his interment.

[2] Some of the registers are dated as far back as the first year of Elizabeth's reign, 1558. One of the books dated from 1653, to 1658, consists wholly of entries concerning the publication of marriages during the Interregnum, when it was performed in the market place: *e. g.* "An agreement and intent of marriage, between John Law and Ffrances Riley, both servants to the Lady Brooke of this parish, was published three severall markett days in Newgate Markett; and in three several weeks, that is to say, &c." In various parts of this book, the church is spoken of as the "Public Meeting Place, commonly called, St. Andrew's, Holborn." While on the subject of the registers, we may mention, that Mr. Maberly, the curate, states, that an examination of the various entries for five years, ending 1835, shews an average for each day, of one Marriage, two Burials, and three Baptisms.

28th, 1770, appears the following entry: "*William* Chatterton, Brooks Street," to which has been added, probably by an after incumbent, "The Poet," signed, "J. Mill." The addition is perfectly correct, notwithstanding that his christian name was Thomas, not William;[1] and this slight memorial is the only record in the church, of the burial of one of the most wonderfully gifted boys, (for he was not eighteen years old when he died,) that the world has ever known. Even Walpole, in a letter that he wrote to the editor of Chatterton's Miscellanies, in reply to an insinuation, that he was the cause of the poet's distress, and consequent death, (a letter which, although Walpole had reason on his side, is a heartless, we may almost term it, a malignant composition,) says of him, "I do not believe, that there ever existed so master a genius, except that of Psalmanaazar, who before twenty-two, could create a language, that all the learned of Europe, though they suspected, could not detect." The nature of the literary imposition which Chatterton so successfully attempted, namely, the fabrication of the Rowley Poems, purporting to have been written in the fifteenth century, is well known, in consequence of the long and learned controversy, respecting their authenticity, wherein all the most eminent antiquaries of the age were engaged. These compositions display such acute perception, pure poetic feeling, and powers of imagination, that all must regret, that he expended a degree of application, ingenuity and learning, sufficient of itself, if properly directed, to have enobled his name—to confer

[1] All entries of this kind are now made at once from the dictation of the family. At that time, names and dates were often committed to scraps of paper *pro tempore*, which were occasionally lost.

upon them, an antiquated and obsolete phraseology, which has rendered them almost a sealed book. Had Chatterton fallen into proper hands, and, (as he attained mature years, and became fixed in good principles,) exerted his amazing abilities in a more serviceable direction, we feel assured, he would have earned for himself a place amongst the greatest poets of any age or country. This however was not to be. He settled in London; lived happily for a short time on the uncertain produce of his pen; but ultimately, being reduced to a state of extreme penury, bordering on starvation, without as it would appear, one friend to advise him, or religious principles on his own part to sustain him in his extremity, he swallowed poison; and was interred in the burial ground of Shoe Lane Workhouse,—now the site of Farringdon Market. Posterity may be excused, if, forgetting his errors in the contemplation of his neglected state and youthful sorrows, it speak only of his genius. [1]

In the church yard of St. Andrew's Holborn, rest the remains of the poet, Henry Neele, author, among other things, of the "Romance of English History;" and a Course of lectures on English Poetry, delivered by him in 1826, at the Russel Institution; and in the following year

[1] After his death, a variety of papers were found, and among them was a letter intended for publication, addressed to Beckford, then Lord Mayor, dated, May 26th, 1770. On the back of this, he had written the following memorandum, which serves to shew the species of composition by which he gained his subsistence, just previous to his death. "Accepted by Bingley, set for, and thrown out of the 'North Briton,' 21st of June, on account of the Lord Mayor's death.

Lost by his death on this essay . .	£1	11	6
Gained in elegies	2	2	0
Gained in Essays	3	3	0
Am glad he is dead, by . . .	3	13	6

at the Western Literary Institution.[1] He was born in the Strand, Jan. 29th, 1798; and at the usual age, was articled to a solicitor. During his clerkship, namely in 1817, he first came before the public as an author, and from that time, continued to publish occasionally, until Feb. 8th, 1828, when in a fit of insanity, incipient as we have reason to know, but further induced by excessive reading, he unhappily destroyed himself. Against the west wall of the church yard, is a grave stone, commemorative of his father, who died May the 13th, 1824, on which is an epitaph written by Henry Neele; and on this same stone, together with the names of several others of the family, is the record of the poet's own premature death. The epitaph written by him is as follows:

"Good night, good night, sweet spirit! thou hast cast
Thy bonds of clay away from thee at last;
Broke the vile earthly fetters which alone
Held thee at distance from thy Maker's throne:
But oh! those fetters to th' immortal mind,
Were links of love to those thou'st left behind;
For thee we mourn not: as th' apostle prest
His dungeon-pillow, 'till the angel guest
Drew nigh, and when the light that round him shone
Beamed on the pris'ner, his bands were gone:
So wert thou captive to disease and pain
'Till death, the brightest of th' angelic train,
Pour'd heav'n's own radiance by divine decree
Around thy suffering soul—and it was free."

H. N.

Returning, however, to the register books of this parish, which we left on account of the sad similarity in the fate of the last named individual to that of Chatterton, the "boy-bard of Bristol," we may add in connection with them, the name of a third child of sorrow and of

[1] Published after his death, in a volume entitled, "Literary Remains of the late Henry Neele."

song, that of Richard Savage, (son of the unnatural Countess of Macclesfield,) who was born on the 10th of Jan. 1697-8, and according to the statement made by Dr. Johnson, was christened in this church, by the direction of the Earl Rivers, his reputed father.[1] Johnson's memoir of Savage, one of the most successful pieces of biographical writing in our language, conjoined with the romantic nature of the life so recorded, has rendered his name better, and more universally known, than would have been the case, had it depended on his works alone, notwithstanding the genius which they unquestionably display. The character of Savage, in spite of the commiseration which his mother's conduct towards him necessarily excites, is one for which no person can continue to feel regard or respect. With talents of a high order, a ready wit, and pleasing manner, he made friends for the time of all who saw him; but on acquaintance quickly disgusted them by his insincerity and imprudence. Many of his works are little better than begging letters, addressed to the wealthy or the great to obtain assistance, and contain the most fulsome panegyrics which he afterwards contradicted without compunction, in cases where the conduct of the individual towards himself, did not exactly meet his views. Careless, and improvident, he appears to have subsisted, for the greater part of his life, on the beneficence of his friends, (among whom were Sir Richard Steele, Mr. Wilks, Mrs. Oldfield, the Duke of Dorset, the Countess of Hertford and the Queen,) and like all who have for some time successfully depended upon chance, was ever confident in the future, and indisposed towards resolute exertion. His life was a sad mixture of real misfortunes,

[1] "Lives of the Poets," We have searched the register books diligently but cannot ourselves discover any entry of the occurrence.

with unrestrained pleasures; of popularity and triumph, with self-reproach, and unmitigated distress. He died in Newgate a prisoner for debt, on August 1st, 1743, and was buried in St. Peter's church yard, at the expense of the keeper.

The exterior of the church does not present any remarkable features. It is divided into two stories, as shewn in the annexed engraving of the south side of it, and terminates with a cornice and balustrade. The old gothic tower, notwithstanding it was recased and adorned with vanes and pine-apples at the four corners, is still to be detected by the large buttresses left standing at the angles, and the small pointed windows remaining in the lower story.[1] The windows in the belfrey are singularly confused and ugly. The position of the church is very good; for as the west end is nearly at the summit of Holborn Hill, the foundation was necessarily continued throughout on this level, to the east end in Shoe Lane; so that the basement is there considerably elevated above the houses.

[1] The height of it is said to be 110 feet: there are 188 steps from the bottom of it to the top. The largest bell at St. Andrew's weighs 28 cwts. without the clapper.

ST PETER'S,
Saffron Hill

London Published by C. Tilt Fleet Street. Sept.r 1. 1838

ST. PETER'S, SAFFRON HILL.

PREVIOUS to the year 1832, as we have elsewhere stated, the extensive and populous parish of St. Andrew Holborn was undivided, and possessed, strictly speaking, but one church.[1] The depraved state of a large portion of the inhabitants, and other circumstances, led certain individuals to believe that the erection of an additional place of worship in the immediate neighbourhood of the worst part of the parish, might prove beneficial, and through their exertions, aided mainly by the present pious and learned Bishop of London,—than

[1] Ely chapel situated in Ely Place is private property. This interesting little building appears to be the only remaining portion of the once extensive palace appropriated to the See of Ely by Bishop Luda in 1290, which formerly occupied the area between Charles Street, Hatton Garden, Holborn Hill, and Field Lane. This property being sold, a new London Palace, or town house, was built for the Bishop in Dover Street. Shakspeare alludes to Ely Palace in "Richard II." and other of his plays. We may add, that this portion of the parish is in the ancient Manor of Port, or Purt, pool; a name evidently of Saxon origin. A modern writer states it is upon record that part of the site of Gray's Inn was formerly a large pond, which from its

whom no one has more energetically and successfully laboured to afford increase facilities for devotion, and to disseminate the truths of Christianity,—the liberty of Saffron Hill, Hatton Garden, and Ely Rents was recognized as a distinct district, and the church represented in the accompanying engraving, called St. Peter's Saffron Hill, was built. The experiment appeared in the first instance almost a hopeless one, the neighourhood being sunk in ignorance and vice of the saddest character, and it was opposed at every step of the proceedings by a majority of the parishioners, who believed it uncalled for; 'spite of which, however, we are informed that results have been produced of the most gratifying nature. A large congregation attends the church, an organ has been lately erected by voluntary subscriptions, mostly of very small sums, and it may consequently be hoped, that the moral character of the neighbourhood is in every way improving.

The necessity for the church appears to have been contemplated for a long time before it was actually commenced. The commissioners for the erection of new churches offered in the first instance to build the church if the parish would provide a site for it; but this as well as other propositions being rejected, the cost of the whole, both for

contiguity to the city liberties might have been called the town pond, or Port-pool. The land on which it stood, together with the contiguous property belonging to the See, being protected by various charters in right of its owners, became a distinct liberty of itself, and is now occupied by Saffron Hill, Hatton Garden, and Ely Rents.

[1] To shew the degree of opposition manifested in the parish to the erection of the church it may be sufficient to state, that although a vote of thanks to the Duke of Buccleugh for his munificence was passed at one vestry meeting, the succeeding meeting refused to confirm it, lest by so doing they should seem to acknowledge the necessity for the new building. The position of the church at this present time in regard to financial arrangements, is somewhat embarrassing. The trustees of the Thavie estate being in debt, as

land and building, with the exception of the furnishings which were presented by the Duke of Buccleugh, was ultimately defrayed by them without any assistance from the parish.[1] The first stone was laid in the year 1830; the building was finished in August 1832, and it was consecrated by the Bishop of London in the same year.

The right of presentation to this church is exercised by the Rector of St. Andrew's. The Rev. Mr. Crawford was the first minister who officiated there, the Rev. Mr. Stevens followed, and he in his turn was succeeded by the Rev. J. M. Rodwell, M.A. who still holds the curacy. The latter able incumbent appears to have been the first who was duly licensed to the office. The church was built by Messrs. Souter of Golden Lane, from the designs of Charles Barry, Esq., (the talented architect now engaged in the erection of the proposed houses of Parliament); and although it may not be cited as one of his best works,—for the amount to be expended was small, and the number of persons to be accommodated great,—it is a pleasing and well-arranged building.

The interior, which is very large, being 102 feet, 9 inches long, within the walls, 64 feet broad, and 38 feet 6 inches in height, consists of a nave and side ailes. These are separated by solid octagonal pillars, sustaining pointed arches, and supporting a clere-story, in which is a series of windows immediately under the roof, on each side. In the walls below, and at the east end, are other windows to light the church. The ceiling of the nave is flat, and

we have elsewhere mentioned (*"St. Andrew's Holborn,"* p. 7.) are unwilling or unable to interfere, and the consequence is, there are no available funds just now for its support. The general affairs of the church are managed by a certain number of the parishioners who have voluntarily associated together for that purpose, but for all legal obligations the interference of the churchwardens of St. Andrew's is necessary.

presents moulded tie beams at equal intervals, resting on corbels, the spaces thus formed, being divided into panels. The greater portion of this ceiling, as well as that of the ailes, which is sloping, is of plaster; but the whole is grained to imitate oak planking, and with good effect. In each aile, there is a large gallery, and at the west end of the church there are two, the lower one of which contains at the back of it an organ. The pulpit, altar piece, and font, are all in accordance with the prevailing character of the building, namely, that of the last era of pointed architecture, and the general appearance of the church is consistent and good. It may be objected, that the clere-story is somewhat lower than is pleasing; and we are not quite certain, whether the shape of the pillars supporting the arches beneath be such as is in strict accordance with precedent. Knowing full well however, the difficulty with which an architect can avoid the repetition of that which has been repeated a hundred times before, without falling into some doubtful position, we are disposed to praise, rather than blame such departures, —provided they be made, as this is, with proper feeling, and due regard to principles.

The church contains pew seats for 994 adults, and 789 free sittings. The outside of the church is of brick with stone dressings, and with the exception of the west end, is quite plain. This latter is represented by the annexed engraving, which serves also to shew the character of the neighbourhood; the ("gin palace" at the side, to use the expressive sarcasm of the day, with its prominent lamp, and the cast-off clothes shop in the front of the church,) and will supply the place of a description. The upper part of each of the two small turrets is of stone, perforated. The ground on which the church

stands, is not level, but descends rapidly towards the east end of it, between which, and the west end, there is a difference perhaps of twelve or fourteen feet. Under the church, at the east end, the architect was therefore able to construct very spacious Infant and Sunday Schools, together with a master's residence. The number of scholars at this time, amounts to nearly one hundred, for whom the parents pay at the rate of twopence per week for one child, threepence for two, and so on proportionately. The cost of the church, including commission and other expenses, was £9523. 14*s*. 6*d*.: that of the site and incidentals, £6695. 2*s*. 3*d*; making in the whole, £16,218. 16*s*. 9*d*. The extra cost of the Schools, was £511. 17*s*. 1*d*. and this was defrayed by subscription of the parishioners.

The neighbourhood abounds with interesting matter for the topographer, and would tempt us into various digressions. Close against the back of the church is seen, what was once called, the "River of the Wells," then a navigable stream, leading to the Thames, and crossed by various bridges; but now dwindled to the "Fleet Ditch," which is arched over, for a considerable extent, and forms a great sewer, passing down Farringdon Street and ultimately discharging itself into the Thames. Ely palace before alluded to, would entail a long and curious history, including among other matters, the circumstances connected with the lease of certain portions of it granted to Sir Christopher Hatton, Elizabeth's noted Lord Chancellor, which occasioned much dispute; the sale of the remainder to the crown, and the erection of Ely Place, on part of the site. This not being our purpose however, we must be contented with pointing out one trifling remnant of the episcopal residence, which is preserved in, and has given the name to, Mitre Court, leading from Hatton Garden to Ely Place. There, worked into

the wall, and serving as the sign of a public house, is a sculptured representation of a mitre, in the centre of a triangular piece of stone, bearing the date 1546, and which originally perhaps, formed part of a gateway leading into the palace precinct, or decorated the front of some of the various buildings within it.

ST. MICHAEL'S, QUEENHITHE,

UPPER THAMES STREET.

EDRED's hithe, Cornhithe, *Ripa Reginæ*, or Queen's hithe, for by all these names it has been known, was formerly one of the most generally used landing places on the banks of the river. The term *hithe* (signifying a wharf, or lading place,) takes back its history to the Saxon era, and shews therefore its early origin. It was not called by its latter title, Queen's hithe, until the reign of King John who bestowed it upon his consort as part of the royal demesne: Edred was probably the name of its original owner. In the reign of Henry III, compulsory measures were adopted to prevent the sale of fish at any other place in the city than the Queen's hithe, and to compel foreign vessels to land their cargoes there; and Stow gives a list of the customs and dues which were exacted from the ships.

The church which is represented by the following engraving, stands opposite to Queen-hithe, from which it has its second title, and like that it has of course changed that name several times: being called in the earliest record concerning it, St. Michael de Cornhith, and afterwards St. Michael *ad Ripam Reginæ*. The first was as far back as 1181, when Ralph de Diceto was Dean of St. Paul's.

Concerning the old church little information is to be gained. We learn that Stephen Spilman, Alderman, and at one time Sheriff of London, left money for repairing it, founded a chantry there, and was buried under the high altar, in 1404. Here too, was buried Richard Marlow, who according to Weever, was 'Lord Mayor when the noted *Corpus Christi* play, which occupied eight days, was performed at Skinner's Well in 1409.

In 1666, the church, like many others, was consumed by fire; and in 1677, the present edifice was completed by Sir Christopher Wren. After the fire, the parish of the Holy Trinity was united to St. Michael's, Queenhithe, the newly erected edifice being deemed sufficient for the

spiritual wants of both the parishes. The right of presentation to St. Michael's is vested in the Dean and Chapter of St. Paul's; but as the living of the Holy Trinity belongs to the Dean and Chapter of Canterbury, the two now exercise it alternately. The present rector is the Rev. J. Lupton, M. A. who was presented by the Dean and Chapter of St. Paul's, in 1832. The preceding rector, Dr. Russel, succeeded the Rev. Mr. Strong, in 1829. The parish church of the Holy Trinity, stood at the north end of Little Trinity Lane, and appears to have been rebuilt, in consequence of its ruinous state, a few years before the occurrence of the fire which destroyed it. The site is now occupied by a German Lutheran Chapel, but the burial ground, and the rectory house appertaining to the old church are retained for the use of the united parishes.

The register books and documents belonging to St. Michael's were destroyed by the fire, but those appertaining to the parish of the Holy Trinity, commencing in the first year of the reign of King Edward VI. were preserved. Among these latter is a churchwardens' book, the early pages of which are illuminated.

The church of St. Michael, Queenhithe, is a plain, well proportioned building, without any strong claims on our admiration, as an architectural composition. The body of the church is not square, being apparently adapted to the boundaries of the ground on which it stands; it has a flat ceiling, formed into one large panel, by an ornamental, band, and is coved at the sides: groined openings being formed in the cove, to admit circular lights, which are introduced over the windows on either side. At the west end, there is a gallery containing an organ, which was erected in 1779, by England and Russell. [1]

[1] The length of the church is 71 feet; the breadth, 40 feet; the height

The altar-piece was originally painted on canvas and displayed figures of Moses and Aaron, supported by angels; and we find on record, a vote of thanks in 1721, from the parish officers, to Sir James Thornhill, for his liberality in repairing and improving these paintings. At the present time, it consists of a horizontal entablature, supported by Corinthian pilasters, between which appear tablets, containing the Belief, &c. This altar-piece was erected in 1823, under the direction of George Smith Esq. Architect, at an expense of about £120, at which time the paintings were destroyed, by the carelessness of the workmen. Beneath the gallery, is a marble font, which was dug out of the ruins of the Holy Trinity Church. The pulpit and sounding board are of oak, and are attached to the north wall. An entrance doorway near them, at the east end of the church displays some beautifully carved fruit and flowers, probably the work of Grinling Gibbons.

The annexed engraving, represents the exterior of the church, with its windows and circular lights above them. Originally it terminated with the cornice over these lights; but about three years ago, the water from the roof being found inconvenient to passengers below, the present parapet was added. The tower stands at the north west angle of the building, and is connected with Thames Street, by means of a lobby, built against the west end of the edifice. The small and graceful spire which surmounts it, terminates with a vane made in the form of a ship in full sail, the body of which is said to be capable of containing a bushel of grain, having reference to the traffic in corn at the Hithe, which was formerly very great.

39 feet. The height of the tower and spire, is 135 feet. "*New View.*" Vol. II. p. 426.

ST MARY LE BOW,
Cheapside.

London, Published by C. Tilt, Fleet Street, Oct 1 1838

ST. MARY'S, LE-BOW,

CHEAPSIDE.

THE early histories of the greater number of old buildings in London, both ecclesiastical and otherwise, are connected with so many and such strange events, placing vividly before us a state of society entirely different from what we are accustomed to, that they have the air rather of romantic fictions, than of literal records; but serve nevertheless to shew the changes which have taken place, and to impress strongly upon us amongst other lessons, the advantages which have attended the spread of education. This must have been apparent in many of our former accounts, but in none is it more so, than in that of the church we are about to illustrate, St. Mary le-Bow, which, if not originally a Roman temple, as was generally believed, was one of the earliest churches built by our Norman conquerors; has been destroyed by storm and fire; was at one time garrisoned and besieged; and was afterwards the scene of an assassination. To go, however, a little more into detail:—

We first find mention of it as a Christian church, in the reign of William the Conqueror. Stow says, it was the first in the city built on arches of stone, and that it was therefore called, St. Mary *de Arcubus*, or the Bow;

although he elsewhere says, but with less apparent probability, that it took its name from certain stone arches, supporting a lantern on the top of the tower.[1]

In the year 1090, which was during the reign of William Rufus, the roof of the church was blown off by the wind, and four of the rafters were driven into the ground with such violence, that although they were each twenty-six feet long, little more than four feet of their length was visible, the ground in the neighbourhood being then a mere fen. About a hundred years after this event, a tumult of a serious nature occurred in the city, which led to the assault upon the church before alluded to. The ringleader, was William Fitz Osbert, surnamed, Long-beard, an individual of loose morals, who apparently possessed great talents, and was almost worshipped by the lower orders, on account of his exertions as a professed advocate for the poor, against the oppressions of the rich. An attempt being made to seize him, he took refuge in Bow-steeple, together with various followers, and being well provided with ammunition and provisions, was able for a long time, to defy the authorities. In order to drive him out, the steeple was fired. This had the desired effect; the rioters were made prisoners, and after a hasty trial, were hanged at the Elms, in Smithfield, at that time the usual place of execution.[2] It appears that Fitz Osbert did not lose his reputation amongst the people with his life: for it is said, that after his death, vast numbers of persons resorted to Smithfield, expecting that miracles would be performed, and that they carried away as holy relics, pieces of the earth on which his blood had fallen.

[1] The Court of Arches was formerly held in this church, and has its name from the circumstance.

[2] See "*London Churches*," St. Bartholomew, Smithfield, p. 4.

In 1271, part of the steeple, which probably had been much injured during the attack on Fitz Osbert, fell down, and caused the death of several persons. It seems however, to have been repaired soon afterwards; for in 1284, we find, that one Ducket, a goldsmith, who had seriously wounded a person named Ralph Crepin, (under what circumstances is not mentioned,) took refuge in this church, and slept in the steeple. While there, certain friends of Crepin entered during the night, and violating the sanctuary, first slew him, and then so placed the body, as to induce the belief that he had committed suicide. A verdict to this effect was accordingly returned at the inquisition, and the body was interred with customary indignities. The real circumstances however being afterwards discovered through the evidence of a boy, who it appears was with Ducket in his voluntary confinement, the murderers, amongst whom was a woman, were apprehended and executed. On this occurrence, the church was interdicted for a time, and the doors and windows were stopped up with brambles.

The old steeple was not entirely rebuilt until 1469, when the Common Council ordered that Bow bell should be rung nightly at nine o'clock.[1] In 1512, some additions were made to the upper part of the steeple, and

[1] The ringing of Bow bell, (a vestige of the Norman *Curfew*,) appears to have been looked for anxiously by the apprentices of the neighbourhood, and was probably the signal for closing the shops. The following rhyming complaint to the parish clerk for not keeping good time is recorded.

" Clarke of the Bow bell, with the yellow lockes ;
For thy late ringing, thy head shall have knockes."

As well as the clerk's reply;

" Children of Cheape, hold you all still,
For you shall have the Bow bell rung at your will."

William Copeland, Churchwarden, either gave a new bell for this purpose, or caused the old one to be recast in 1515. Weever says the former.

Stow says, "the arches, or bows thereupon, with the lanthorns five in number, to wit, one at each corner, and one on the top in the middle, upon the arches, were afterwards finished with stone, brought from Caen in Normandy." It was proposed, that these lanterns should have been glazed and illuminated, to serve as beacons for travellers; but it does not appear that this was ever done.[1] The first rector mentioned by Newcourt, is William de Cilecester, presented Feb. 1287; and the earliest monument in the church of which we have any record, was in memory of Sir John Coventry, who was Lord Mayor in 1425. Weever gives his epitaph.

The advowson of St. Mary-le-Bow, belongs to the Archbishop of Canterbury; it is the chief of his thirteen peculiars. By the great fire of 1666, which we have so often spoken of, the old church was destroyed; and in 1671, the present edifice was commenced by Sir Christopher Wren. After its erection, the parish was united to two others, namely, Allhallows', Honey Lane, and St. Pancras, Soper Lane; and as the right of presenting to the latter of these is also vested in the Archbishop of Canterbury, and that of the former in the Grocers' Company, the Archbishop nominates twice consecutively, to the united rectory, and then the Grocers' Company nominates once.[2] The present rector, is the Rev. Archdeacon A. Hamilton. The Rev. Arthur Trollope, A.M. of Pem-

[1] The churchwardens have in their possession, a silver seal, on which there is a representation of the upper part of the old church. It is engraved in "*Gent's Mag.*" Vol. xciii. Part I. p. 305.

[2] Our limits prevent any long account of the parishes united to St. Mary-le-Bow. The site of Allhallows Church, Honey Lane, is now occupied by the new City of London Schools. Queen Street, Cheapside, was formerly called, Soper Lane; St. Pancras Church stood on the north side of Pancras Lane, which leads into Queen Street.

broke College, Cambridge, is Curate; and the Rev. E. E. Rowsell, of St. John's, Cambridge, is evening lecturer.[1]

We learn from the "*Parentalia*," that the former church had been mean and low, with one corner broken out of it for a tower. On digging out the ground, a foundation was discovered, sufficiently firm for Wren's intended fabric, which on further examination, the account states, appeared to be the walls and pavement of a temple, or church of Roman workmanship, entirely buried under the level of the present street. In reality, however, (unless other remains were found below those now to be seen, which is not probable,) this was nothing more than the crypt of the ancient Norman church, and may still be examined in the vaults of the present building; for, as the account informs us, upon these walls he commenced his new church.[2] The former building stood about forty feet backwards from Cheapside; and in order to bring the new steeple forward

[1] Independently of ordinary services in the church, prayers are read, and the sacrament administered at 8 o'clock in the morning on every festival throughout the year, which does not fall on a Sunday. This is in compliance with the will of Robert Nelson, Esq. author of the "*Companion to the Festivals and Fasts of the Church of England*," who left for the purpose £ 3 *per annum*. Formerly the Boyle Lectures were delivered here, but they have been discontinued for some years past.

The bishops elect of the province of Canterbury, attend at this church, previous to their consecration, to take the oaths of supremacy, &c.

[2] It is difficult to understand how Wren, who appears to have been well acquainted with what was then called Saxon architecture, was led to the belief, that these remains were of Roman workmanship; unless, as was pointed out by Mr. Gwilt in an admirable description of the crypt, (*Vetusta Monumenta*, Vol. V. plates LXI. to LXV.) he was deceived by the fact, that a number of Roman bricks are used in the construction of the arches. Did he mean merely, that they were *More Romano*, or in the Roman manner? With much difficulty, we obtained permission to see these interesting remains; they consist of three ailes, and appear to occupy the whole area of the church, excepting the lobby at the west end, and a space ten or twelve feet in width under the south aile.

to the line of the street, the site of one house not yet rebuilt was purchased, and on it the excavations were commenced for the foundation of the tower. Here, to his great surprise, after digging down to the depth of eighteen feet, he reached a Roman causeway, made of bricks and rubble, firmly cemented, which, it is supposed, formed at the time it was constructed the northern boundary of the colony; and upon this he resolved to lay the foundation for the tower. This was done in 1671, and the whole of the works appear to have been completed in the year 1680.[1]

The body of the church is not remarkable as an architectural composition, although in the interior it is bold and handsome. An arcade on either side divides it into a nave and side ailes, and on the face of these arcades, rise Corinthian columns, terminated by an entablature which supports a large waggon-headed ceiling, ornamented with bands containing rosettes and foliage. There is a gallery in each aile, which greatly interferes with the general effect of the interior. At the west end, there is a small organ supported on the framing which encloses a doorway below. The altar-piece consists of Corinthian pilasters and entablature, bearing a pediment, surmounted by carved imitations of candles. The interior is well

[1] Much of the expense of rebuilding the church, seems to have been defrayed by subscription. Malcolm gives the names of many munificent benefactors. ("*Londinium Redivivum*," Vol. II. p. 153.) At the west end of the church, under the south gallery, is a tablet with the following inscription: "Dame Dyonis Williamson, of Hale's Hall, in the County of Norfolk, gave to the inhabitants of this parish, 2000*l.* towards the rebuilding and splendid finishing this church and steeple, and furnishing the same with bells, &c. which *was* demolished by the late dreadful fire, Anno 1666, George Smallwood, Rector;" and then follows a list of trustees. This tablet was formerly placed over the west door.

lighted by clere-story and other windows.[1] The font stands at the west end of the church; it was the gift of Francis Dashwood Esq. in 1675. On the south side of the communion table is a large marble monument by Banks, in memory of Bishop Newton, displaying a sarcophagus elevated on a high plinth, and supported on one side by a reclining figure symbolical of faith; and on the other by a cherub. On the face of the sarcophagus is a poetical epitaph, and a medallion, containing a bust of the prelate: below it is the following inscription:

"Sacred to the memory of Thomas Newton, D.D. twenty-five years rector of this church; Dean of St. Paul's; and Bishop of Bristol. He resigned his soul to his Almighty Creator, Feb. 14th, 1782, in the 79th year of his age. His remains were, according to his desire, interred under the south aile of St. Paul's. Reader, if you would be further informed of his character, acquaint yourself with his writings. His second wife, who had the happiness of living with him in the most perfect love upwards of twenty-one years, has caused this monument to be placed, as a testimony of her affectionate gratitude to the kindest husband, and most benevolent friend."

Near this, among others, is a tablet inscribed to Thomas Lott, an inhabitant of Bow Lane for fifty-six years, who died Feb. 7th, 1833.[2] At the west end of the church is a large tasteless monument in memory of Mr. John Cart, who died June 8th, 1706, and of various members of his family; and immediately next to it, is a boldly sculptured pile, displaying two full sized busts, in the ugly dress of the period, commemorative of Colonel Charles Bainton: he died May 26th, 1712. This, which is now partially hidden by the enclosure to the western door was erected by Elizabeth, his wife, who died October 6th, 1719.

[1] The length of the church, is 65 feet; breadth, 63 feet; and height, 38 feet. *Hughson's "London."*

[2] His son, Thomas Lott, Esq. the present Vestry Clerk, is about to publish a general history of the parish.

On the north side of the church, between the external wall, and the houses in Cheapside, is a large, but ill-lighted vestry room, containing, among many other memorials of the church, a well executed model of the building, which serves as a chest for papers. The vestry is entered from a lobby, or corridor, which connects the church at the north-west angle with its principal feature, the steeple.

Campanili or bell towers, which probably first arose in Byzantium, and were not generally known earlier than the seventh or eighth century, were not originally an essential part of a church; but in those instances where they did occur, were at some distance from it, and formed a distinct building. Wren has contrived, in all his churches, to preserve this character for his steeples as much as possible, by commencing them in all cases, as we have elsewhere remarked, directly from the ground. In the beautiful example before us, being connected with the main building merely by a corridor, we obtain the campanile, for the most part in its proper shape—distinct and unattached, whereby the effect of its great height[1] is increased, and its form, as the small proportion which the base bears to the height is more apparent, becomes picturesque and striking. To describe, or criticize at length, the steeple of Bow church would now be supererogatory. Opinion has stamped it as one of the most successful works of its class, both as regards design and construction and with this opinion we perfectly agree; indeed, we may add, that did Wren's reputation as an architect, rest solely on this one building, it would in our opinion be

[1] 225 feet. It contains ten large bells, the weights of which are given in *the Gentleman's Magazine*, for June 1762.

perfectly secure. The large palladian doorways, each within a rusticated niche, on the north and west sides of the tower, may be placed amongst the best examples of doorways in that particular manner, being at once highly ornamented, and yet free from that complexity of parts, and those minute subdivisions in detail, which characterise the style. The circular peristyle, or continued range of columns, which rises from a stylobate on the top of the tower, (a miniature representation of that around the dome of St. Paul's) forms, let it be viewed from what point it may be, the most beautiful feature of the steeple. And here one cannot help regarding the care with which Wren, by the introduction of the combined scrolls at each angle of the tower, has endeavoured to prevent that appearance of abruptness which would otherwise have resulted from the sudden transition from the square to the circular form, and has caused the outline to be gradually pyramidical from the top of the tower to the vane.[1] He seems in this respect to have taken example from the spires of the gothic architects, whom he so much reviled, in most of which, each change of form is so carefully softened down, that it is difficult to say where one ends and another begins. The flying buttresses, which appear to support the columns above the peristyle, are introduced chiefly with a view to effect the same end.

In 1820, the spire was repaired, by George Gwilt, Esq. Architect, braced with iron &c. withinside; and the upper

[1] The vane has the form of a dragon, and is ten feet long. On Michaelmas day, 1820, when it was lowered, a young Irishman, named Michael Burke, descended on its back, from its situation, 225 feet from the ground, pushing it from the cornices and scaffolds, with his feet, in the presence of thousands of spectators. It had been lowered about twenty-five years before, by Sir William Staines, (then a young stone mason) by whom the spire was repaired. *Elmes' "Life of Wren,"* p. 298.

part of it was taken down and rebuilt. The columns above the peristyle just spoken of, are now of granite.[1]

In the annexed engraving, which represents the steeple, as seen from the north side of Cheapside, and shews the houses which separate the church from the street,[2] a small balcony may be observed over the doorway. This appears to have been intended as a place to view processions from, and probably had its origin in the circumstance that there was a large stone building, called, the crown-sild, or shed, on the north side of the old church, (now the site of houses in Cheapside,) which was erected by Edward III, as a place from which the Royal family might view tournaments and other entertainments, then often occurring in Cheapside. Originally, the king had nothing but a temporary wooden shed for the purpose, but this on one occasion falling down led to the construction of the last named building.

[1] For a further account of the steeple, see "Illustrations of the Public Buildings of London."

[2] Where these houses now stand Wren proposed to erect an arcade, but was unable to effect his purpose. There are engravings from drawings by Hawksmoor, who was probably the superintending surveyor of the church, which shew the arcade.

Drawn by G Mackenzie

Engraved by W F Starling

TRINITY CHURCH

Gough Square

London. Published by C. Till. Fleet Street, Oct.r 1 1838

TRINITY CHURCH, ST. BRIDE'S,

GOUGH SQUARE.

THE parish of St. Bride, according to the census of 1831, contained at that time, 6860 inhabitants, and the extra-parochial precinct of Whitefriars, (invested with so much interest by Sir Walter Scott, in the "Fortunes of Nigel,") 1302, making in all, 8162 persons. Of these, the parish church would not accommodate more than 1500; and only one third of this number in unappropriated sittings; so that a very small proportion of the classes usually occupying free seats, could statedly attend divine service. Soon after the appointment of the present rector of St. Bride's, the Rev. Thomas Dale, A. M. he received many complaints of this circumstance, and feeling strongly the necessity of removing the evil if possible, he first proposed to build a large school room, which might occasionally be used also as a chapel; but finding that his desire was warmly seconded by those to whom it was mentioned—and that if, carrying it out still further, funds for the erection of a church could be raised, a site for it might be obtained gratuitously, he at once applied himself to effect it, and happily succeeded in the attempt. In the month of June 1837, advertisements appeared in the newspapers, requiring tenders from builders, for the erection of a district

church to be built in the parish of St. Bride, according to plans which had been prepared. On the 3rd of October following, the first stone of the building was laid by the Rt. Hon. Thomas Kelly, Lord Mayor of London; and on the 21st of June in the next year, it was consecrated by the Bishop of London: so that the erection of the church was determined on, and its completion effected in the short space of twelve months.[1] The architect, was John Shaw, Esq., and the builders were Messrs. Haward and Nixon of Stangate.

The funds required to defray the cost of the structure, were raised partly by subscription, and partly by grants from the Church Commissioners, and from the Metropolitan fund for the erection of churches.[2] The ground on which it stands was presented by the Goldsmiths' Company, and is situated at the junction of Great New Street and Pemberton Row, so that it is of triangular shape, and, being at the same time of small area, presented many difficulties to the architect regarding the arrangement of his plan. By adopting a somewhat novel form however for his building, Mr. Shaw has successfully contrived to render the whole space available, and to accommodate a great number of persons with a comparatively small outlay.[3]

[1] The stone properly inscribed, was imbedded beneath the altar; below it were deposited, the silver and copper coins of the reign of King William IV.

[2] Her Majesty's Commissioners presented £1000, and the same sum was obtained from the Metropolis Churches' Fund. The Company of Cutlers gave £100; Lord Calthorpe £100; and all the public companies who occupy premises in the parish, assisted.

[3] The number of seats provided is 1100; the gross amount of the contract was £3887. Half the sittings are free, and half the remainder let at rents varying from 3s. to 6s. *per ann.* each sitting; so that the worthy Vicar has the satisfaction of knowing, that through his exertions, every person, of whatever condition, who has any claim upon him as a parishioner, may now attend divine service, if disposed to do so.

We will not say that we admire the form and the arrangement of the church: their associations, the remembrances which they call up, are hardly of the right character, and all know the power of association in giving a tone to the mind, and inducing devotional or other feelings. Still this does not in the least lessen the credit due to the architect, who having certain conditions to fulfil, could act only as he has done; indeed, has displayed much skill in so acting: it merely leads us to regret, that a more available site could not be obtained, and that the amount to be expended, was not larger.

The body of the church is a hexagon 47 feet 6 inches in diameter, having a large octagonal recess on the eastern side, forming the chancel, and two similar recesses on the north-east and south-east sides which contain pews. Two galleries supported on small iron columns that reach from the floor to the ceiling, entirely surround the church, excepting on the east side over the chancel, where there is but one. The upper gallery on the west side contains a temporary organ, and under the lower gallery on this same side is the principal entrance to the church. In the chancel are three circular-headed windows containing stained glass in devices, executed by Mr. Willement, having over the centre one a painted label inscribed, "Do this in remembrance of me."

The annexed engraving represents the exterior of the church, of which the tower, designed in the Anglo Norman style, is the only striking feature, the remainder presenting nothing more than brick walls with two tiers of semi-circular headed windows within plain recesses. Between the body of the church and the tower is a lobby containing staircases to the galleries, and on each side of this are two small doorways with semicircular heads. The tower itself

is terminated by four small stone pinnacles. The upper story of it, in which is a bell, presents on every side two high narrow openings with semi-circular heads, and has a good appearance. In the lower story on the west side is a recessed doorway surmounted by a plain label.[1] The whole of the outside is faced with bright yellow bricks, the effect of which is not pleasing,—indeed the use of bricks of any sort for the exterior of a building, designed after the Anglo-Norman manner is hardly defensible, (save as in this instance on the score of necessity,) —for excepting in a very few instances, the Norman Architects rigorously eschewed this material, and confined themselves to stone. Apart from this, however, we are so accustomed to see it used in the erection of every thing that is mean and ugly, that these qualities have become almost inseparably connected with it in the mind, and we always regret therefore to see bricks of ordinary colour employed in church architecture.

The patronage of Trinity Church, will be vested in the Bishop of London, the Dean and Chapter of Westminster having assented to that arrangement, on condition, that the church be endowed with £1000 at least. A fund to this amount, we are glad to say, has been raised, (the Goldsmiths' company, presented £500 to it,) and the deed of patronage is now in preparation; meantime, the nomination by Mr. Dale, of the Rev. Denis Kelly, B.A., who had been curate at St. Bride's, for three years previously, has been sanctioned by the Bishop; so that Mr. Kelly is the present recognised minister of the church.

[1] The height of the tower is about 80 feet.

ST. MARTIN'S, OUTWICH,

BISHOPGATE STREET.

THE old church, which preceded the present building, was described and illustrated by Wilkinson, in a work entitled, "Antique Remains from St. Martin, Outwich." It appears to have been a rudely constructed building, in the pointed style, with a low tiled roof, having at the west end, a small square tower, and was divided in the interior, simply into two ailes.

The date of the original foundation is uncertain, but the building above mentioned appears to have been erected in the 14th century, at the cost of Martin de Oteswich, Nicholas de Oteswich, William Oteswich, and John Oteswich, from whom in consequence it is said to have derived its second name,[1] now vulgarized to Outwich; and in 1385, John Churchman, acting as the trustee of William and John Oteswich, obtained a license from King Henry IV, and presented the advowson of the church, together with certain property in the same parish, to the Master and Wardens of the Merchant Taylors' Company, then called the "Taylors and Linen Armorers," in whom it is still

[1] The parish is mentioned as St. Martin's, Otteswich, as early as 1291.

vested. The first rector mentioned by Newcourt, is J. de Dalyngten, who was presented in 1325. Malcolm gives a list of the rectors, (beginning where Newcourt ends,) up to December 24, 1795, when the Rev. John Rose, M. A. was presented.[1] After his death, the Rev. John Joseph Ellis, M.A., who still holds the rectory, succeeded to it. This gentleman was presented 16th of May 1821.[2]

Many of the ancient usages of this church, previous to the Reformation, are particularized in the Churchwardens' accounts, bearing date 1508, to 1545; amongst which are the following:

"*Candlemas.* On the purification of the Virgin, the ancient Christians used abundance of lights, both in their churches and processions, in remembrance (as is supposed) of our blessed Saviour's being this day declared by the aged Simeon, "to be a light to lighten the Gentiles, &c."

Relike Sonday, 1525. Payde for wyne on Relykys Sondaye, i^{d}.

Paschall or Hallowed Taper, Anno 1525. Payde to Thomas Vanee, Waxechandeler, for makyng and renewying of the beme lyght, and for makyng of the Paskall w^{t} the tenabur Candell and Crosse Candell, xx^{s}; and for waste of the same Pascall, a pownd and halfe qrt: viij^{d}.

License to eat flesh. Item. Received of the Lady Altham, for the use of the poore, for a License to eate flesh, £0. 13. 4.

[1] He was Rector of the parish for 25 years, and died April 25th, 1821, aged 66. There is a tablet to his memory, which was erected by the parishioners as a mark of regard, on the south side of the church.

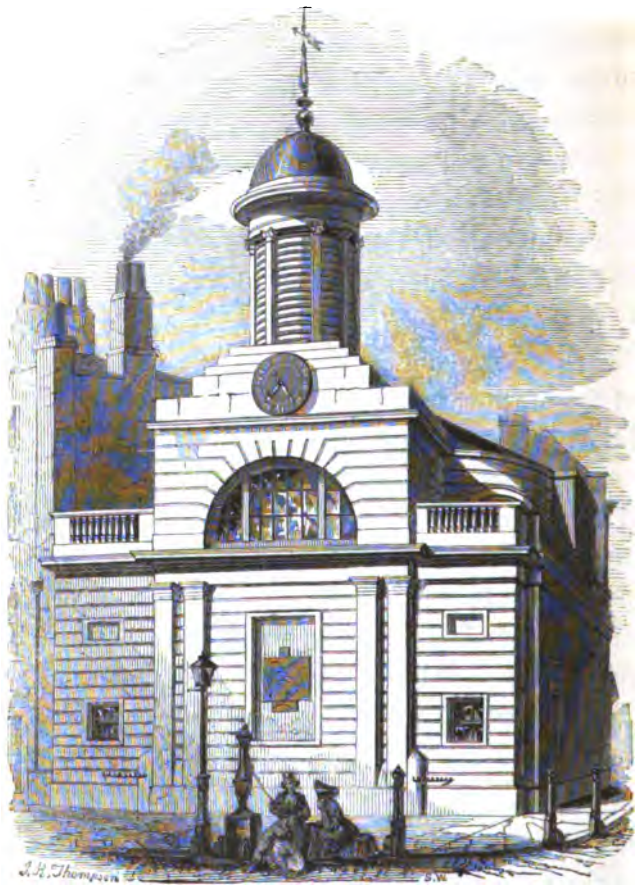
[2] Mr. Ellis, who is a zealous antiquary, has continued during the whole time he has held this living, to record all facts connected with the church, or the parish, which came under his notice, and has thus compiled a volume which must prove of great value to his successors. It would be fortunate if many others of our ecclesiastical buildings possessed such a diligent historian.

The church escaped the great conflagration of 1666, but in November 1765, being then much decayed by age, was greatly injured by a disastrous fire which destroyed nearly 50 houses; and in 1796, the erection of a new building became necessary. In the month of May in that year, an Act of Parliament was therefore obtained for the purpose, enabling the parish to borrow money, and to grant annuities for 99 years; the late S. P. Cockerell, Esq. was appointed architect, and on the 26th of November 1798, the present church was consecrated by Dr. Porteus, the Bishop of London at that time. The first stone was laid at the north-east corner of the building, on the 4th of May, 1796. The whole cost of the building appears from an abstract made by Mr. Ellis, to have been £5256. 17s. 1d. part of which was defrayed by donations. The corporation of London gave £200, the Merchant Taylors' Company, £500, and the South Sea Company, £200.[1] The architect himself presented a painting in fresco of the Ascension by J. F. Rigaud, also the communion table, and the railing which separates the chancel from the body of the church.[2]

The form of the church is an oval, (perhaps the only instance of its use in London for this purpose,) with a recess at the east end forming the chancel. The walls are decorated with pilasters, from the caps of which rises a coved ceiling, having therein four semi-circular lights, with groined openings. Over the altar is a fifth light of

[1] Malcolm's "*Londinium Redivivum.*" Vol. IV. p. 406.

[2] In 1827, the church was repaired and altered, (C. Barry, Esq. Architect,) and the painting being much decayed and injured, was obliterated after an ineffectual attempt to remove it, and its place is now occupied by panels, veined in imitation of various marbles. The Communion table appears to be of composition; at the angles are two figures of cherubim which are gilt.



similar form, which is seen in the annexed engraving of the exterior. This contains various coats of Arms in stained glass; namely, of King Charles the Second,—of Naylor impaled with Nevil, having underneath it the date 1483,—of Sir Abraham Reynardson, who was Lord Mayor when Charles the First was beheaded,—of the Merchant Taylors' Company,—of John Churchman, before mentioned, and others, the greater number of which

were formerly in the old building.[1] At the west end of the church, over a lobby leading from Threadneedle Street, is a large recess containing an organ, and on either side is another recess wherein are small galleries resembling balconies. At the east end of the church are two similar recesses and galleries,—the gallery on the south side being appropriated to the rectory house, with which it communicates.

There are several interesting monuments in this church, which were removed from the old building. Under the gallery, on the south side of the organ, raised on a tomb at the back of a pew appropriated to the Merchant Taylors' Company, are two recumbent figures sculptured in stone of John Oteswich and his wife. The cushions under the head of each figure are supported by angels; the feet of the man rest against a lion, and those of the female against a dog.

Attached to the wall of the church on the north side is a canopied altar tomb erected in memory of Hugh Pemberton, who died in the year 1500, and of Katherine his wife. There are some few remains of brass figures, armorial bearings and labels against the back of it, but the inscription formerly around the edge of the tomb is entirely removed. On one of the labels appears the ordinary invocation:

Pater de Celis Deus miserere nobis.

On the opposite side of the church is a large stone monument displaying several stone effigies, and inscribed

[1] This glass which was arranged and fitted up by Eginton, was at first placed in a similar window on the north side of the church. It was removed to its present position in 1827. At this time, too, the situation of the pulpit was changed. It formerly stood at the west end, so that the congregation necessarily turned their backs upon the communion table. It is now at the east end of the church.

to "The worshipful Richard Staper, elected Alderman of this Cittye An'o 1594. Hee was the greatest merchant in his tyme, the chiefest actor in discovere of the trades of Tvrkey and East India, &c." In the chancel on the north side of the communion table are two brass figures, now let into one stone. The upper one was intended to represent Nicholas Wotton, once rector of the church, who according to a black letter inscription still remaining, died April 7th 1482; and the other, John Breux also a rector, who was presented in January 1451. The incription attached to the latter, now removed, was as follows :—

Ecclesie Rector hujus Johan Breux tumulatus artibus et doctor bermibus esca datus. Prebendam quondam cicestrensem retinebat quem Petronille lux tulit e medio.

M. C., quater quinquageno nono sociato, sic prelotatus heritur in cinerem.

Of the other more modern tablets upon the walls, we will mention merely one, which appears to be the last erected, and is thus inscribed :—

"In the vault beneath this tablet are deposited the affectionately revered remains of Elizabeth, wife of the Rev. J. J. Ellis, M.A., Rector of this parish, who departed this life on the 25th day of December 1835, aged 66."

The exterior of the east end of the church, (the only part which pretends to any architectural character,) is represented by the above engraving. It is exceedingly heavy and ugly, and would not readily be recognised as a church by casual observers.

The churchyard belonging to the parish is in Camomile Street: it was presented by Robert Hide, in 1538. The South Sea House which is also in this parish, was given to the church by Mrs. Margaret Taylor, in 1667.[1]

[1] According to the last census, the parish contained 41 houses, and 245 inhabitants.

ST. EDMUND'S, THE KING AND MARTYR,[1]

LOMBARD STREET.

In the year 870, of our era, Edmund, King of East Anglia, was attacked by the Danes, (who under Ivar were then ravaging Britain,) and attempting to escape by concealing himself in a church, was discovered and slain. Having a great reputation for sanctity, the place of his interment became celebrated as *St. Edmund's-Bury*, by which name it is still known; and a church in Lombard Street, the site whereof is now occupied by the edifice represented by the annexed engraving, was dedicated to him in commemoration of his piety. The first rector mentioned by Newcourt, is Jac. de Morren, who was presented previous to 1328. In early times it belonged to the priory of the Holy Trinity, Aldgate, but falling to the crown after the dissolution, was given to the Archbishop of Canterbury and his successors. The fire of 1666 destroyed the church, and Sir Christopher Wren was called upon to re-erect it, which he effected in 1690. The adjoining parish of St. Nicholas Acons was united to that of St. Edmund after the destruction of both churches; and as the patronage of this church is vested in the crown, the king presents to the united rectory

[1] It has been also called St. Edmund's Grass-church, because of a grass market formerly held there: whence Grass-Church Street, now Gracechurch Street.

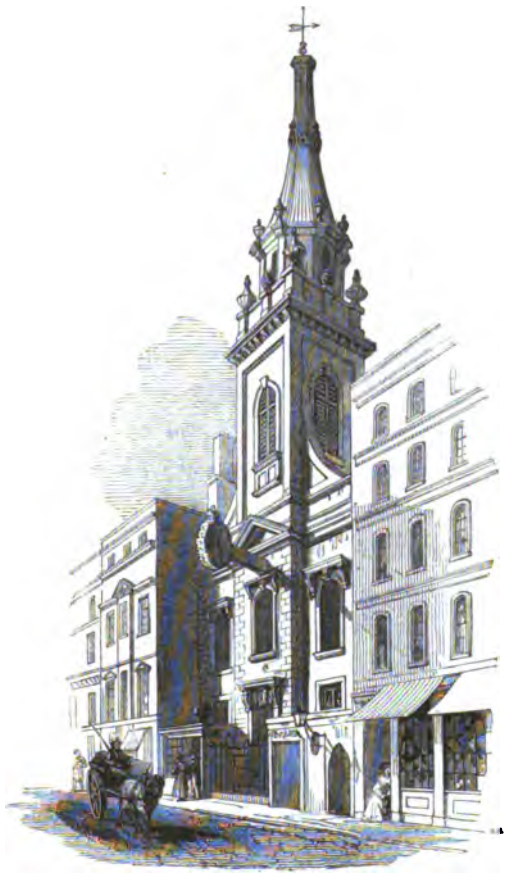
alternately with the Archbishop of Canterbury.[1] The Rev. Thomas Hartwell Horne, B.D. author of "An Introduction to the Critical Study and Knowledge of the Holy Scriptures," and other excellent works, is at this time rector. He was presented by the Archbishop in 1833, and succeeded the Rev. Richard Lendon, A.M. who was presented in 1811.

Among the persons buried in the old church was John Shute, painter-stainer, and architect, who having been sent to study in Italy in 1550, by John Duke of Northumberland, afterwards published a folio volume, called "The first and chiefe groundes of Architecture," which was one of the first, if not the first work on practical architecture published in England. He died the 25th of September, 1563, and according to Stow his epitaph commenced as follows:—

> "This monument declares, that here the corps doe lye
> Of him that sought in science sight to publish prudently,
> (Among the rest of things, the which he put in ure,)
> That ancient practice and profound, that hight of architecture,
> A knowledge meet for those that buildings doe erect,
> As by his workes, at large set forth, is shewne the full effect."

As may be seen by the above engraving, the present church stands about five feet back from the line of houses in Lombard Street; but even this small space of unoccupied ground which thus occurred, was deemed too valuable to lose, and accordingly it is occupied on one side of the entrance door to the church, by a shop now tenanted by a gunmaker, and on the other by an engine house: the adjoining buildings approach to within four feet of the walls of the church on either side. The tower, occupying the centre of the elevation, and projecting from the face

[1] St. Nicholas Acons, which stood on the west side of Nicholas Lane, was a church of ancient foundation. It is mentioned as early as 1084, when it was given to the church of Malmsbury.



of the building about 18 inches, is crowned by a spire of an incongruous form, which possesses no distinctive character, but is more Chinese than Italian. The plan of the church is not square, nor are the sides parallel; and these circumstances considerably interfere with the appearance of the church withinside.[1]

The interior consists of a simple area covered with a flat ceiling coved at the sides, which ceiling contains a small

[1] The mean length within the walls, exclusive of the tower is 60 feet, and the width about 39 feet. The height of the tower is said to be 90 feet.

skylight of very ugly form. There is a square recess 16 feet 8 inches wide, and 12 feet deep on the north side, wherein, contrary to general custom, stands the communion table; and opposite to this on each side of the tower, (which protrudes into the church,) are two galleries. The upper part of the tower serves to contain a new organ lately erected by Bishop. The altar-piece, pulpit (situated on the west side of the church,[1]) galleries and pewing, are all of dark oak, and assist in conjunction with the good proportions of the area, to render the appearance more excellent and suitable than might be inferred from the previous description. The altar-piece presents some bold carvings, and two paintings of Moses and Aaron, one on each side of the communion table, which latter were executed by Mr. Etty R.A. in 1833, when the church was repaired. The right hand and arm of the figure intended for Moses are considerably distorted. Over the communion table is a stained glass window, consisting of the Arms of Queen Anne within an ornamental border, "set up in the memorable year of union, 1707;" and at the same end of the church on each side of the chancel, are two other stained glass windows of superior excellence, representing St. Paul and St. Peter on pedestals within niches. The cost of these, which were executed by Messrs. J. H. Nixon and Thomas Ward, of Frith Street Soho, was defrayed by voluntary subscription of the inhabitants.

In this church, together with others of his family, is interred the celebrated antiquary Jeremiah Milles, D.D. dean of Exeter, rector of these united parishes, and President of the society of Antiquaries, who died Feb. 13, 1784, aged 70 years; and on the east wall in consequence, there is a commemorative tablet bearing an inscription.

[1] It was formerly affixed to the east wall.

Drawn by F. Mackenzie

Engraved by J.T. Bell

ST. MARY WOOLNOTH,
Lombard Street

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ST. MARY'S WOOLNOTH,

LOMBARD STREET.

" Dediscit animus sero quod dedicit diu."—SENECA.

HAD the citizens of London wisely adopted the recommendation of Sir Christopher Wren for laying out the streets after the great fire, and rebuilding the churches with some regard to general plan and openness of space, the greater number of our public buildings, now so badly placed as to be almost as though they were not, might have obtained better positions. The recent extensive alterations in the neighbourhood of London bridge, by leading to the removal of the houses by which the church of St. Mary Woolnoth was shrouded, (a single instance among the many,) has exposed to view the exterior of one of the most striking and original, although not the most beautiful, churches in the metropolis. Its architect, Nicholas Hawksmoor,[1] a pupil of Sir Christopher Wren, may be classed among the numerous victims who have been offered up at the altar of epigram. That there are " more echoes than voices " in the world, none can doubt. The majority of men will not take the

[1] He was born in the year of the great fire of London, 1666, and died March 25th, 1736 ; being nearly seventy years old.

trouble to judge for themselves, but prefer to adopt at once the opinions of others, and promulgate them as their own; and when those opinions are couched in smartly turned periods, are condensed into pithy sentences, or measured into jingling rhymes easily retained by the memory, they are transmitted from mouth to mouth, (sometimes from century to century,) as truth beyond inquiry; and work effects either for good or evil as the case may be, which those who first uttered them could not have anticipated.

Personal particulars of Hawksmoor are scanty. He acted as Wren's deputy at Chelsea and at Greenwich Hospitals during their erection, as he did also at most of the churches built by Wren after the great fire. Some of these indeed were probably designed by him; as it appears almost certain, from the number of buildings that were going on at one time, that in some cases, Wren could have done little more than suggest and revise. Among the principal works executed by Hawksmoor from his own designs, are Christ Church, Spitalfields; St. Anne's, Limehouse; St. George's, Bloomsbury; and the church at present under consideration, to which we shall now confine ourselves. Before describing the present edifice however, we will mention briefly such few facts as are to be obtained relative to those which preceded it.

The discovery of many fragments of antiquity when excavating for this church in 1716, led to the belief that a temple, probably that which was dedicated to Concord, at one time occupied the site; and subsequent excavations in the neighbourhood have not tended to weaken the supposition. When a christian church was first built here is unknown, but it was probably at a very early time. The first rector mentioned by Newcourt, namely, John de Norton, was presented previous to 1368.

In the beginning of the fifteenth century the church was rebuilt, but as it would appear, without a steeple: for afterwards Sir John de Bruce, who was Lord Mayor in 1485, and died in 1496, built a chapel there, and part of a steeple, leaving money and such stone as was already prepared, to complete it.

By the great fire of 1666, St. Mary's Woolnoth was much injured, and Sir Christopher Wren was employed to repair it, which he did in 1677. On that occasion Sir Robert Viner, Alderman, who lived in Lombard Street, contributed largely towards the expense, and as a memorial of his munificence, says Stow, a number of *vines* were spread over that part of the church which faced his house. In Queen Anne's reign an act was passed for building fifty new churches; by which time St. Mary's had become much dilapidated, and a *case* was prepared to present to Parliament, soliciting assistance towards rebuilding it; shewing that after the fire, "for the more expeditious and convenient assembling of the inhabitants to divine service, only the north side, fronting Lombard Street, was rebuilt, but the east end, adjoining her Majesty's Post Office, with the south side, west end, and tower thereof, were not rebuilt," and adding that the building was then so ruinous and dangerous, that they were obliged to put many shores in various parts of it, and that more than two thirds of the inhabitants were afraid to attend divine service. By an act passed in the 9th year of Queen Anne's reign, a certain sum raised by a tax on coals was appropriated to the purpose, and the present church was in consequence soon afterwards commenced. According to an inscription now on the front of the organ-gallery, it was finished in 1727.[1]

[1] Maitland and other writers say it was completed in 1719.

The right of presentation to St. Mary's Woolnoth, anciently belonged to the prioress and convent of St. Helen's Bishopsgate; but at the dissolution of the convent, it was granted by King Henry VIII. to Sir Martin Bowes, from whose family it afterwards passed to the Goldsmiths' Company. [1]

From the annexed engraving of the interior, as seen from the west end, the general form and arrangement of the body of the church may be readily understood. It is nearly square, and on the model of a Roman atrium. Twelve well proportioned Corinthian columns, placed three in each angle, at a distance from the outer walls equal to about one sixth of the whole width of the church, support an entablature and a clere-story above it, which latter presents a large semi-circular window on each of the four sides. The ceiling of the square area enclosed by the clere-story walls, as well as the soffit of the ailes formed by the columns, is profusely ornamented with panels and carved mouldings. A ponderous but elegantly ornamented gallery is introduced on three sides of the church with so much skill, that it does not mar the general effect, as is too often, nay, with some few exceptions, always

[1] After the fire the parish of St. Mary, Woolchurch Haw, was united to St. Mary's Woolnoth; and the patronage of the former being vested in the crown, the right of nominating to the united rectory, is exercised by the Lord Chancellor, alternately with the Goldsmiths' Company. The present rector is the Rev. Samuel Birch, D.D. In the churchyard of St. Mary Woolchurch, there was formerly a beam for weighing wool, whence its title. This church which stood in the Stocks Market, (a site now occupied by the "Mansion House," or residence for the Lord Mayor,) was burnt down in 1666.

St. Mary Woolnoth it is thought by some, had its distinctive title from the circumstance that it was *neath*, or nigh, to the wool-staple. Mr. Gwilt ("*Public Buildings of London*,") suggests that it may have been called *Wool-nought*, to distinguish it from the other church of St. Mary, where the wool-beam actually was.

the case. This is somewhat disfigured by the ugly pillars and caps which assist to support it, but may nevertheless be studied by the architect with advantage.[1]

The altar-piece, seen in the engraving, is of carved oak, standing within an arched recess, and presents two large twisted columns, (a form which being expressive only of weakness, is now repudiated,) supporting an entablature of capricious shape. The pulpit and sounding-board are fine pieces of workmanship, although not of good design.

The general effect of the interior is rich and beautiful, and the proportions of the plan and section are good; the columns are admirably arranged, and every part displays talent; the whole design is nevertheless somewhat crowded in detail and overlaid with ornament, and, according to our view of the case, wanting fitness for its purpose, is less deserving of applause than it would be were the building otherwise appropriated than it is.[2]

On the north side of the communion table is a plain tablet in memory of the Rev. John Newton, who was curate and rector of Olney, Bucks, for 16 years, and rector of the united parishes of St. Mary Woolnoth, and St. Mary Woolchurch, 28 years. He died Dec. 21st, 1807, aged 82 years, and was buried in a vault in this church. On the upper part of the stone is the following inscription, which was written by himself.

"John Newton, clerk, once an infidel and libertine, a servant of slaves in Africa, was by the rich mercy of our Lord and Saviour Jesus Christ, preserved, restored, pardoned, and appointed to preach the faith he had long laboured to destroy."

It seems that the early part of Newton's life was spent at

[1] The gallery at the west end contains an organ, which according to an inscription upon it was built by "Father Smith in 1681."

[2] For more particular description of the interior, see Britton's "*Public Buildings of London.*"

sea, his father being master of a merchant ship, and that at one time he assisted in the slave trade.[1] During the latter years of his life, Mr. Newton published many works on religious subjects, which were afterwards collected in six octavo volumes: the most celebrated of them are his letters under the title of "Cardiphonia" and "Omicron," and the "Olney Hymns" composed in conjunction with the poet Cowper. On the opposite side of the communion table is a tablet to the Rev. W. Alphonsus Gunn, curate of this church, and lecturer of St. Mary's Somerset. He died 5th of December, 1806. Near it, among others, is a tablet commemorative of Henry Fourdrinier, Esq. (Ob. July 11, 1799,) and Jemima his wife.

On the exterior of the church we have already given an opinion. Its boldness and originality will obtain for it praise from every impartial observer, although that praise will be modified by a conviction of the uncalled-for ponderousness of some of its details, which renders its aspect in the first instance repulsive, and indicates rather a fortress or a prison than a church. Hawksmoor in several cases co-operated with Vanbrugh, and appears to have been influenced in this respect by his example. When the church was first erected, the only front which could be seen was that facing Lombard Street, and upon this he therefore bestowed a greater amount of decoration than elsewhere. It presents three niche headed blank recesses on a high plinth, ornamented with rustics: each of these recesses containing two Ionic columns on pedestals, supporting an entablature of circular form, on a level with the springing of the arched heads. Blank panels are introduced within the recesses, in the plinth below them, and

[1] See "The life of the Rev. John Newton, by the Rev. Josiah Pratt, B.D."

in the basement story on which the whole building stands. The former serve only to produce confusion and to destroy that simplicity which is so essential to beauty, and the latter display an error in judgment, insomuch that so far from gratuitously introducing openings into the basement of a massive building as this is, he should have studied, had it been necessary, how to avoid them; an appearance of solidity and strength in that part of a structure being always desirable. Of the west front, the accompanying engraving affords an adequate representation, and renders unnecessary any description, nor shall we further dilate on its peculiarities. Had the entrance doorway occupied the whole basement story of the tower to the exclusion of the semi-circular window now above it, we are disposed to think the effect would have been improved. The elongated tower, which from the arrangement of the small turrets at the top has the appearance of two towers united, seems to be without a prototype in England. The Rev. Mr. Dallaway[1] has termed this front a "miniature imitation of that of St. Sulpice at Paris;" but without stopping to question the resemblance, which we do not perceive, we would suggest that did this resemblance exist, he should rather have found imitation in the church of St. Sulpice, inasmuch as the façâde of that edifice was built by Servandoni a considerable time after the completion of St. Mary's Woolnoth.

[1] Walpole's "Anecdotes," Vol. IV. p. 70. Dallaway's edit.

ST. OLAVE'S,

JEWRY.

"And I will scatter you amongst the heathen, and will draw out a sword after you. *Leviticus* xxvi. 33."

"Like as ye have forsaken me, and served strange gods in your land, so shall ye serve strangers in a land that is not yours." *Jeremiah* v. 19.

"And I will deliver them to be removed into all the kingdoms of the earth for their hurt, to be a reproach and a proverb, a taunt, and a curse, in all places whither I shall drive them." *Ibid.* xxiv. 9.

FIFTEEN hundred years before the destruction of the Holy City, at a time when the Jews were a mighty people, and favoured by the Most High, the threats which we have quoted, reiterated by the prophet Jeremiah some centuries later, were uttered by Moses, to lay before them the heavy penalty which would attend a disregard of the divine commandments, and to warn them from their evil doings. How fearfully and minutely have these prophecies been fulfilled! How entire was the ruin of their city! How literally have they been removed into all the kingdoms on the face of the globe!

After Jerusalem had been destroyed by Titus,—when, according to Josephus,[1] eleven hundred thousand persons were killed,—the miserable remnant of the Jewish people

[1] "History of the Jews."

who had escaped with life from the united horrors of war and famine, dispersed themselves abroad, and have never since been re-united. There is not at this time, perhaps, a country on the earth, wherein they do not dwell; and yet every where, whether in Europe, Asia, Africa, or America, they are found distinct from the people amongst whom they live, and exhibit the characteristic features and habits of their race. Citizens of the world, they are yet people without a country; for in all places they have been despised and persecuted. They still continue, however, to preserve their identity, and were they collected together again, as we may perhaps believe they will be, would form a mighty nation.[1] In Poland, Lithuania, and Austria, they are said to amount to above a million in number. In France, to 60,000; in Amsterdam, to 22,000; in Rome, to 10,000; and in Salonica, to 30,000.

The history of the Jews in England, up to a comparatively recent period, is but a sad relation of acts of extortion, oppression, and cruelty; for, even when protected by the reigning king, which was but seldom, they were subject to the most barbarous conduct on the part of the nobles, who were at all times eager to extort money from them. Prior to the reign of Henry II. there was but one place in England, wherein they might bury their dead;[2] (a plot of ground in Red Cross Street, called formerly, in consequence, the Jew's Garden, and where now stands "Jewin Street;") but in the year 1177, after petitioning parliament, they obtained leave to purchase ground for a cemetery outside the walls of any city in which they dwelt.

[1] "And I will gather the remnant of my flock out of all countries whither I have driven them, and will bring them again to their folds; and they shall be fruitful and increase." *Jeremiah* xxiii. 3.

[2] Strype's edition of Stow's "Survey." B. III. p. 88.

Richard I. on the occasion of his coronation forbade any Jew to be present thereat, and some of them intruding, a serious riot occurred, and many were slain. In 1190, the Jews were massacred at Norwich, at Edmondsbury, Lincoln, and Lynn; and in York, five hundred of them, who had entered the castle for safety, finding that nothing could purchase mercy from the Christians, resolutely destroyed each other. King John and Henry III. often extorted money from them, although the latter seems to have been more lenient to them than some of his predecessors were, and founded a house and church near the Temple for those who became Christians;—whereby, says Stow, "it came to pass, that in a short time, there was gathered a great many converts." In this reign, however, during the contentions between Henry and his Barons, seven hundred Jews were slaughtered by the latter at one time, in order to propitiate the people; their houses were plundered, and their synagogue burned;—but the measure of their troubles was not filled up until the reign of Edward I., who despoiled them of their property, and then, defenceless as they were, expelled them from England, (in number about 15,000.) a proceeding as impolitic and unstatesmanlike, as it was cruel and disgraceful.

The Street in which stands the church represented in the annexed vignette, appears either to have been appointed for the common residence of the Jews in London, or to have been selected by themselves for that purpose, soon after the arrival of William the Conqueror,—who brought many of this people with him from Normandy,—and it was termed the "Jewry" in consequence. They continued to dwell here until their expulsion from England, by Edward I. just mentioned. On their re-admission to England, however, they selected another place for their

habitation, and their former neighbourhood was then termed, for distinction-sake, the Old Jewry.

St. Olave's church is situated on the west side of this street and is a vicarage in the gift of the crown.[1] It was anciently called St. Olave's, Upwell, probably from a well which was situated under the east end of the church. In former times, it was a rectory in the gift of the Dean and

[1] For some account of the saint to whom it is dedicated, see "London Churches," History of St. Olave's, Hart Street.

Chapter of St. Paul's, from whom it was held by the prior of Butley, in Suffolk, at the yearly rent of two shillings, as appears in the survey made by Diceto, Dean of St. Paul's, in 1181, "Ecclesia S. Olavi, est canonicorum et reddit eis ii. s. per manum prioris de Butleia, solvit Synodalia xii. d. Archidiac xii. d." Not long after the last mentioned date it appears to have been appropriated wholly, together with two thirds of St. Stephen's Chapel in Coleman Street,[1] to the prior and convent of Butley, as vicars of the parsonage, and it continued their property until the dissolution of monasteries, when it came into the possession of the crown.

The old church was destroyed by fire in 1666, and the present building was commenced by Sir Christopher Wren in the year 1673, and completed about 1676.[2] After the fire, the parish of St. Martin Pomary, was added to that of St. Olave, Jewry. This is a rectory, and also in the gift of the crown, so that the Lord Chancellor presents constantly to the living of the united parishes.[3]

The present incumbent is the Rev. Henry Roxby Roxby, L.L.B. Stow mentions the names of several individuals who were buried there in the 14th, 15th, 16th, and 17th centuries: among whom we may notice Thomas Morsted,

[1] Now the parish church of St. Stephen, Coleman Street. It seems uncertain, when the parish of St. Olave, Jewry, ceased to have interest in St. Stephen's Chapel. Stow, in recording the burial of one John Forrest, in 1399, calls him "vicar of St. Olave's, and of St. Stephen's; which he says, was at that time annexed to St. Olave's. Strype, in contradiction, refers to a deed, wherein St. Stephen's Coleman Street, is mentioned as a distinct parish in 1321.

[2] Elmes' "Life of Wren," p. 324.

[3] The church of St. Martin, Pomary, stood in Ironmonger's Lane, and it is supposed, received its distinguishing title from an apple garden, or "pomary," which was situated there. A modern author has suggested that the family of *Pomeroy* may have been connected with the church.

in 1450, who was surgeon to Kings Henry IV. V. and VI. and at one time Sheriff of London;—and Giles Dewes, in 1535, servant to Henry VII. and Henry VIII; "clerk of their libraries, and schoolmaster for the French tongue to Prince Arthur, and to the Lady Mary."[1] Morsted, it appears, built a new aile on the north side of the church, and was buried in it. From Weever's "Funerall Monuments," we find his epitaph was as follows:—

Thomas Morsted gist ici,
Dieu de s'alme eit merci.
Amen.

St. Olave's, Jewry, presents no architectural features requiring notice. The interior is a mere room with a low flat ceiling and modillion cornice around it. It is lighted by two windows at the west end, one at the east end, and four in each side, over which latter are cherubim and festoons of flowers. A small gallery at the west end contains an organ; the pulpit is plain, and the font, adorned with cherubim, is similar to many others in Wren's churches.[2]

Against the north wall is a monumental tablet surmounted by a bust, in memory of the well known Alderman Boydell, who is regarded by some writers, as the creator of the English school of engravers.

The father of JOHN BOYDELL was a land surveyor in the country, and it appears that John was intended for the same profession. Love of art, however, was so strong within him, that he came to London, and at the age of

[1] Strype's Edit. of "Survey." B. III. p. 57.

[2] The length of the church is about seventy-eight feet; the width thirty-four, and the height thirty-six feet. The tower to the top of the pinnacles, is about eighty-eight feet. "*New View of London*," p. 447.

twenty-one, apprenticed himself to Tomms, the engraver, for a certain period of time. Soon after the expiration of his term, he entered upon business as a printseller and publisher, and by the possession of unquenchable energy, which he brought to aid a sincere desire to raise the character of art in England, and which, whether exerted for good or ill, usually commands our applause, he mainly assisted, not merely in the establishment of a school of engravers, but of painting. When he commenced business, a great number of prints were annually brought into England from foreign countries; but through his exertions, such a vast improvement in engraving was effected in England, that this in great measure ceased, and the exportation of the productions of British skill in this department became an important branch of traffic. He sought out talent from all quarters, and seldom objected to the amount of remuneration required, provided excellence was attained; by which liberality of proceeding, he not only developed much genius, (that otherwise might have been overlooked,) and assisted to raise the intellectual, and through that the moral, character of his countrymen, but obtained an immense revenue as a reward for his exertions. This he most nobly expended in an attempt to improve the historical school of painting, by employing West, Reynolds, Northcote, and others, to paint pictures illustrative of England's poet, Shakspeare, which were afterwards exhibited for several years in a house in Pall-Mall, built by him for the purpose, and now occupied as the British Institution: he afterwards published a collection of prints of large size, from these pictures, together with a superb edition of Shakspeare. In these and other operations for the advancement of art, he expended in conjunction with his nephew, Mr. Josiah

Boydell, no less than £350,000, and becoming somewhat embarrassed through the unlooked-for interruption to foreign traffic, caused by the French Revolution, coupled with his own extreme, and perhaps imprudent liberality, he was compelled to give up a design that he had long contemplated to himself, (namely, to bestow his gallery upon the public,) and to seek the sanction of the legislature to the disposal of that and of other property, by lottery. This he obtained, but unfortunately died previously to the entire arrangement of his affairs. The lottery which consisted of 22,000 tickets, each of them entitling the holder to a certain print, even if drawn blank, was distributed January 28th, 1805,[1] and the whole of the Shakspeare Gallery, together with the Messrs. Boydell's right and interest in the premises, became the property of Mr. Tassie, by whose orders, the pictures comprised in it were sold separately by Mr. Christie, on the 17th, 18th and 20th of May following, and the collection consequently dispersed. The produce of the sale was much smaller than had been anticipated; all the pictures, with the exception of some few by Sir Joshua Reynolds, being sold for considerably less than was paid for them, owing in some measure to the fact, that they were too large for ordinary purposes.

The powerful efforts made by Boydell to improve the state of the Fine Arts in England, must command the gratitude and praises of all who are interested in the advancement of society, and the moral progress of their fellows. The contemplation of works of Fine Art, (whose highest office is, to raise the standard of beauty in the widest acceptation of the word, and kindle an admiration

[1] "Gentleman's Magazine," LXXV. p. 176.

of it,) tends most powerfully to humanize and refine, by cultivating the taste, elevating the sources of gratification, leading to self-respect, and ultimately producing sympathy with all that is good and great, and consequent abhorrence of evil. All efforts made to advance the character of art may be regarded, we therefore think, as efforts made to advance the character of the people.

The inscription on Boydell's monument, which supplies some additional points of information, is as follows :—

"Near to this place are deposited the mortal remains of JOHN BOYDELL, ESQ, born January 19th, 1719, at Dorrington Hall, near the village of Woore in Shropshire: for many years a much respected member of the Company of Stationers, and Lord Mayor of London in 1790. As an Engraver, he attained considerable eminence in his art; as a Printseller, he caused its productions to become a source of commercial benefit to his country, and of such profit to himself, as to enable him to afford unexampled encouragement to the English school of Historic painting, and to form that splendid collection of British Art, the SHAKSPEARE GALLERY. As a magistrate, the conscientious discharge of his duties earned him the applause of his fellow citizens; as a man, the singular simplicity of his mind, and the pure innocence of his heart, gained him the love and esteem of all that knew him; and as a Christian, he attended within these walls with exemplary constancy and fervent devotion. He departed from this life, on the 12th day of December, 1804, aged Eighty-six years.

In the same vault lie the remains of Mary Nichol, wife of George Nichol of Pall-Mall, Bookseller to his late Majesty. She died on the twenty-first of December, 1820, and by her testamentary direction, the bust of her beloved and revered uncle is here placed."

The exterior of the church, as it appears when viewed from the south west, is represented by the annexed engraving. The tower is short and ill-proportioned, and the pinnacles at the angles of it do not increase its beauty. The arch-way seen on the south side of the church, leads to the Old Jewry.

ST. SWITHIN'S, LONDON STONE,

CANNON STREET.

SWITHUN or Swithin, Bishop of Winchester, appears to have been an energetic strong minded man, although meek and humble in manner, who born at a time when knowledge was confined to the few, obtained by his acquirements a great degree of influence over his contemporaries. During the reign of Ethelwulph who had been his pupil, Swithin regulated the chief affairs of state, and it is said, that it was by his advice that the king in 854, granted to the church the tithes of all his dominions, by charter. Of the extent of his knowledge, or of his moral character, we have little information which can be relied on ; all that we know of him having been written by those who would have deemed the desire of increasing the influence and revenues of the church evinced by Swithin quite sufficient, even in the absence of all wisdom, to entitle him to the warmest terms of commendation which could be bestowed. It is said by one writer, that Alfred the Great was committed to his charge in early infancy, and Turner in his history of the Anglo Saxons, remarks, that as we know Alfred could not write or read until a comparatively late age, the bishop was certainly unfit for the office of tutor. Godwin however says, his learning questionless was great.

When Swithin died, which was in 862 or 3, he left directions, and possibly this is an instance of his humility, that his body should not be buried in the cathedral, but in such a situation, that the rain might fall on his grave; and he was accordingly interred in the church-yard at Winchester.[1]

[1] The vulgar belief that if it rain on St. Swithin's anniversary, rain will fall on the thirty-nine days following, appears to be in some way connected with the above circumstance. The story told is, that after his body had been buried for some time, the monks deeming it dishonourable to them that he should lie in the open ground, attempted to remove it to the cathedral in

The church represented above, was erected by Sir Christopher Wren in 1680, in consequence of the destruction of its predecessor by the fire of 1666. The original foundation of a church here, may be ascribed to an early date. We learn that, one Robert de Galdeford, rector, resigned in 1331. The church and steeple were rebuilt on an enlarged scale in the year 1420, chiefly at the expense of Sir John Hind or Heende, who was Lord Mayor in 1391, and 1404. After the fire of London, the parish of St. Mary Bothaw was united to that of St. Swithin, and the church of which we are writing, was made common to the inhabitants of both. According to one writer, Henry Fitz Alwyn, the first Lord Mayor of London, and who had been previously the Custos of the city for several years, was buried in St. Mary's; but Stow positively asserts that his burial took place in the priory of the Holy Trinity, within Aldgate; and there does not seem to be sufficient evidence to controvert this opinion. Stow suggests, that this church obtained its second name from its situation near a *boat-haw*, or yard; the fact however that it was called, of old, St. Mary's de Bothache, would seem to invalidate this idea. [1]

The right of presentation to the latter church belongs to the Dean and Chapter of Canterbury; the patronage of St. Swithin's was formerly vested in the Salters' Company,[2] but now belongs to the present incumbent, the Rev.

spite of his injunction to the contrary, but were prevented by rain, which continued until they had abandoned their intention, namely for forty days.

[1] In the churchyard of St. Mary's Bothaw, part of the old church remains.

[2] Previous to the suppression, the advowson belonged to the prior and Convent of Tortington, in the diocese of Chichester. Henry VIII. in the 31st year of his reign, granted it, together with a house on the north side, (now Salters' Hall) to John, Earl of Oxford, who probably afterwards sold it. Newcourt's "*Repertorium*." p. 541.

Henry George Watkins, M.A. who has held the rectory thirty-three years.[1]

The form of the church in the interior is very irregular, mainly caused by the intrusion of the tower at the north west corner. There are galleries on either side of the tower, north and west, in order to disguise it, in the former of which is an organ that was erected by voluntary contributions in 1809.[2]

The ceiling of the church is formed into an octagon cupola, (springing from half columns against the walls, and one whole column before the organ gallery,) decorated in the old French style, with wreaths and ribbons. Over the pulpit, which stands against the south wall, is a sounding board of such large dimensions, as to make the position of the preacher appear almost perilous. The altar-piece is of carved oak, and has over it at the sides two flat wooden figures of Moses and Aaron.[3]

On a tablet commemorative of Mr. Francis Kemble, who died Jan. 6th., 1798, and of his two wives, is the following distich :—

> " Life makes the soul dependant on the dust,
> Death gives her wings to mount above the spheres."

Against the south wall is a plain slab inscribed to " Mr. Stephen Winmill ; he was an active and useful inhabitant of this parish for upwards of forty years, twenty-

[1] His parishioners, who are numerous, have lately presented to Mr. Watkins an elegant silver salver, &c. which cost about £136, as a testimony of their high sense of his beneficial services as their rector. The advowson of St. Swithin's was purchased of the Salters' Company by the father of Mr. Watkins.

[2] Over the east end of the north gallery, is an upper gallery for Sunday school children, which was erected by subscription in 1812.

[3] The church is 61 feet long, 42 feet from East to West, and 40 feet high. The tower and spire are 150 feet high. " *Parentalia.*"

four of which he ably filled the office of parish clerk. He entered into rest the 6th of Feb. 1827, in the 57th year of his age." This was put up by the rector. The last monument erected presents a kneeling figure, clasping an urn, (by Hinchliff,) and is in memory of William Holme, Esq. of Norton Folgate, who departed this life, on the 16th of October, 1835.

The engraving on page 2, shews the south side and west end of the church, with the tower and spire at the back. The angles at the top of the square tower are cut off, to allow of the introduction of an octagon balustrade, (omitted in the engraving) and a spire of similar form.

Against the outside of the south wall of the church, enclosed within a modern case of an altar form, as represented in the engraving, is preserved all that remains of the famed "London stone," concerning the original purpose of which there has been much speculation. There is evidence leading to the belief, that a thousand years at all events have passed away since it was first placed in Cannon Street; but we must still say, as Stow said, "the cause why this stone was there set, the very time when, or other memory thereof, is there none." Whether it was an ancient British relic, (a stone consecrated for religious purposes) whether it marked the spot where proclamations were published, or had been placed there to commemorate some particular event; whether it was a Roman milliarium, or was originally some considerable monument in a forum, is still quite uncertain, and probably will remain so. At the time when Stow wrote, it stood on the south side of Cannon street, then called Candlewick street. In December 1742 it was removed to the curb stones on the north side of the street, and in 1798 was placed in its present position as a means of preserving it.

ST. MAGNUS' THE MARTYR,

LONDON BRIDGE. [1]

THE date of the foundation of this church is unknown, but as we learn that Hugh Pourt, Sheriff of London, and his wife Margaret, founded a chantry here in 1302; it must have been at an early period in the history of our city. The first rector mentioned by Newcourt, is Robert de S. Albano, who resigned the living in 1323.

From its situation in regard to London Bridge as that formerly stood, it is described in some records as "Ecclesia S. Magni Martyris Civitatis London. juxta pedem, vel ad pedem Pontis London;" at the present time, however, in consequence of the destruction of the old, and the erection of the new bridge, it is situated a little to the east of the foot of it. [2] The old church of St. Magnus was the

[1] There appears to have been several martyrs bearing the name of Magnus. The one to whom this edifice was probably dedicated, suffered at Cæsarea in Cappadocea, A. D. 276. Legends say, he was twice committed to a fiery furnace, and three times exposed to wild beasts without sustaining injury; and although ultimately stoned as was thought, to death, still lived, until he prayed to expire.

[2] We may mention that the incumbent of the chapel which formerly stood on London Bridge, paid an annual sum to the Rector of St. Magnus, as a compensation for the diminution of fees which he might sustain in consequence.

Drawn by F Mackenzie

Engraved by J Le Keux

ST MAGNUS,
London Bridge

London, Published by C Tilt Fleet Street Dec[r] 1838

burial place of several who had served the office of Lord Mayor; namely, John Blund, or Blount, elected in 1307. John Michell, 1436. Sir William Gerrard, 1555, and Sir John Gerrard, in 1601. Here, also, in the chapel of St. Mary, was interred Henry Yevele, described by Stow, as *Free-Mason* to Edward III. Richard II. and Henry IV. This Yevele, or Zeneley, as he was sometimes termed, assisted to erect the tomb of Richard II. in Westminster Abbey, between the years 1395 and 1397; and about the same time was employed to prepare plans for raising the walls of Westminster Hall.[1] He founded a chantry in the chapel of St. Mary, and died in 1400.

Previous to the suppression of monasteries, the patronage of St. Magnus, was exercised by the Abbot and convent of Westminster, and of Bermondsey alternately, and after that event of course came into the possession of the crown. Queen Mary in 1553, however, bestowed it on the Bishop of London, and his successors for ever, in whose hands it still remains.

In a curious compilation called Arnold's "Chronicle," published about the end of the 15th century, are some particulars concerning the state of the old church, noted by the ordinaries appointed to visit churches: from which we may gather that it was much neglected, and that the

[1] See Rymer's "*Fœdera*," tom. vii. p. 794. The Free-Masons of the middle ages, (with whom the free-masons of the present day, although their descendants, have nothing in common but the name,) were an associated band of artificers, held together by pledges; and as it is believed, invested with certain protections and immunities, by the head of the Roman Catholic Church. Under their arrangements, masonry attained great perfection, and constructive science flourished in a degree never before attained. The greater number of the Cathedrals scattered throughout Europe, are the works of this singular body of men. For some general information on this head, see an essay by the author, in Loudon's "*Architectural Magazine*," Vol. III. p. 193.

service was inefficiently performed there. "First, that the chirche and the chauncel is not repaired in glasinge in dyuers placis. Item we fynde not that any cliere inuentory is made of the goodis and landis of the chirche. Item that dyuers of the priestis and clarkes, in tyme of dyuyne seruice, be at tauerns and alehowsis, at fyshing and other trifils, whereby dyuyne seruyce is let." &c. &c.

The great fire of London, which broke out on the 2nd of September, 1666, and consumed the greater part of the city, commenced at a very short distance from this church, and destroyed it at an early period of the calamity. The body of the fabric was rebuilt by Wren in 1676: and by an Act of Parliament for uniting various parishes which we have often had occasion to mention, it was afterwards made to serve those of St. Magnus, and St. Margaret, New Fish Street, the church appertaining to the latter having been also destroyed: and still more lately St. Michael's, Crooked Lane.[1] The steeple was added in 1705. On the 18th of April 1760, the church was much injured by a fire which broke out in an oil-shop adjoining to the south-east end of it: a great part of the roof was burnt, the organ was damaged, and the vestry-room entirely consumed. With very little delay, however, a new vestry-room was built at the north-west end, and the whole of the injury was repaired at an expense of above £1200, which was borne by the inhabitants of the united parishes. The new vestry-room was hardly completed when it was taken down together with the south-west, and north-west corners of the church, in order to make a

[1] St. Margaret's church stood on the site now occupied by the monument. The right of presentation to this church was vested like that of St. Magnus, in the Bishop of London. The patronage of St. Michael's, belongs to the Archbishop of Canterbury. The present rector of the united parishes, is the Rev. Thomas Leigh, M.A. who was presented in 1808.

passage-way under the steeple to the old bridge; the road having been found to be dangerously narrow. There was at this time only one opening in the lower part of the tower, namely, that on the west side; and it was proposed that an archway should be cut out of the two side walls of it, to form a thoroughfare: in doing which, some difficulty was expected. When however, the buildings against it were removed, they discovered that Wren foreseeing the probability of the occasion, had arranged every thing to their hands, so that the alteration was effected with perfect ease.[1]

The annexed engraving represents the exterior of the church in its present state. The new footway beneath the tower now leads only to the vestry-room; part of the former carriage road to the bridge has been enclosed as a yard in front of the church.

On the top of the square tower, which, as may be seen, is terminated with an open parapet Wren, has introduced an octagon lantern of simple and pleasing design, crowned by a cupola and short spire. We have before this had occasion to remark on the fertility of invention displayed by Wren, in varying constantly the form of his steeples; but we cannot avoid again alluding to it in connection with the church now under consideration.

The exterior of the north side of the church or that next Thames-street, displays a series of semi-circular headed blank windows, (in the upper part of which are formed small circular lights) with stone dressings and ornaments. The south side, where the windows are glazed to their full extent, is perfectly plain.

The interior of the church is divided into a nave and side ailes, by Ionic columns, that support an entabla-

[1] There is a similar passage-way through the tower of Christ-church, Newgate-street.

ture, from which rises the camerated ceiling of the nave. The general proportions of the church are pleasing, but the intercolumniations or spaces between the columns, are so exceedingly wide, the columns themselves being slight, as to produce an appearance of weakness and insecurity, which materially affects the mind of the beholder. The altar-piece is one of the handsomest of its class in London, abounding in carved and gilded decorations ; but is, nevertheless deficient in real beauty. Among the adornments may be observed the figure of a pelican, feeding her young from her breast.[1] The east window above it is filled with stained glass of a simple pattern.[2] Two handsome chairs covered with velvet have been presented lately by the parishioners of St. Magnus. The organ is of a large size. It was originally built by Jordan in 1712, and was presented to the church by Sir Charles Duncomb.[3]

There are many monumental tablets against the walls: among them is one at the east end, dedicated to Thomas Collet, who died 22nd September 1733, displaying in the lower part of it, which appears to have been an after addition, and is inscribed to Thomas Preston, Esq. his son-in-law, some beautifully carved flowers. On the south wall is a tablet to Sir James Sanderson, Bart. M. P. who served as Lord Mayor in 1792, and died in 1798.[4]

[1] For some remarks on this symbol, see account of *St. Vedast's, Foster Lane.*

[2] This window was destroyed by a fire which occurred in the neighbourhood of the church a few years ago; on which occasion fears were entertained for the safety of the whole building.

[3] The same Sir Charles Duncomb had previously given the projecting dial affixed to the tower.

[4] In the lobby at the west end of the north aile, is a tablet among others, to Sir John Thompson, knight, who was Lord Mayor in 1737, and died in 1750.

The interior of the church is said to be 90 feet in length, 59 in breadth, and 41 feet in heigth.

Against the east wall on the south side of the communion table, is a handsome Gothic panel of statuary marble, on a black slab, with a representation of an open bible above it, and thus inscribed :—

"To the memory of MILES COVERDALE, who, convinced that the pure word of God ought to be the sole rule of our faith and guide of our practice, laboured earnestly for its diffusion, and with the view of affording the means of reading and hearing in their own tongue the wonderful works of God, not only to his own country, but to the nations that sit in darkness, and to every creature wheresoever the English language might be spoken, he spent many years of his life in preparing a translation of the Scriptures. On the 4th of October, 1535, the first complete printed English version of THE BIBLE was published under his direction. The parishioners of St. Magnus the Martyr, desirous of acknowledging the mercy of God, and calling to mind that Miles Coverdale was once rector of their parish, erected this monument to his memory, A. D. 1837.

"How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things." *Isaiah* lii. 7.[1]

In the vestry-room which is now at the south-west corner of the church, there is a curious drawing of the interior of Old Fishmongers Hall, on the occasion of the presentation of a pair of colours to the military association of Bridge Ward, by Mrs. Hibbert. Many of the figures are portraits. There is also a painting of old London Bridge, and a clever portrait of the late Mr. R. Hazard, who was attached to the church as sexton, clerk, and ward beadle, for nearly 50 years.

[1] For some information concerning Coverdale, see "London Churches." St. Bartholomew by the Bank, p. 4.

ST. MILDRED'S, BREAD STREET.

THE earliest circumstances in connection with a church in Bread Street, dedicated to St. Mildred, (who was the daughter of a Saxon prince, and abbess of Minster in the Isle of Thanet, which was founded by her mother at the beginning of the seventh century,) is the fact that the Lord Trenchaunt, of St. Alban's, rebuilt, or assisted to rebuild it, about the year 1300. The first Rector mentioned by Newcourt, is Nicholas de Iford, who was presented in 1333. In 1628, the church was repaired throughout, and we may learn from Strype's account of this event, something of the form of the then existing building; namely, that it was divided into ailes by columns and arches, which supported a clere-story; for he says that at this time the greatest part of the north wall was rebuilt, as well as the arches in the *middle* of the church, and four fair windows *over them*.[1]

Strype does not, however, particularly describe any portion of the old church except the east window, which he says "was full of cost and beauty." It was divided into five parts and contained memorials, probably in stained

[1] "Survey," B. iii. p. 202.

Drawn by T. Mackenzie. Engraved by J.H. Le Keux.

ST MILDRED'S,
Bread Street

London, Published by C. Tilt, Fleet Street, Dec.r 1st 1838.

glass, of certain remarkable events, namely, the Spanish Armada; the Gunpowder plot; and the plague of 1625; together with a monument to Queen Elizabeth, and a portraiture of Captain Nicholas Crisp and his family, at whose expense the window, among other things, was executed. Doggrel stanzas accompanied each of these representations, and are recorded by Strype.[1]

By the fire of 1666, the church was destroyed, and in consequence of this the present edifice was erected from the designs of Sir Christopher Wren, between the years 1677, (when it was commenced,) and 1683. The living appears formerly to have been in the gift of the prior and convent of St. Mary Overy, Southwark, but now belongs to W. Storketh, Esq. and others. After the fire, the parish of St. Margaret Moses, was united by act of parliament to St. Mildred's, and as the patronage of the former is vested in the Crown, the Lord Chancellor presents alternately to the rectory of the united parishes.

The present incumbent, the Rev. T. G. Ackland, D.D. President of Sion College, was appointed by the Crown.

The interior of the building, as may be seen by the accompanying engraving, differs very much from that of the greater number of London churches, inasmuch as it is covered by a large and highly enriched cupola, or dome, which is disfigured by ill-executed cherubim in high relief,

[1] Monuments to Queen Elizabeth, as we have elsewhere said, were set up in many of the churches. The following inscription accompanied the one we have just mentioned.

"Marvell not why we doe erect this shrine,
Since dedicated 'tis to worth divine;
Religion, arts, with policy, and armes,
Did all concurre in her most happy raigne,
To keepe God's church and us from plotted harmes,
Contriv'd by Romish wits, and force of Spaine."

placed in pairs and supporting crowns. This cupola is formed within the external roof by means of slight deal ribs attached to the principal timbers, and which are lathed and plastered.[1]

The trusses which support the soffits at the east and west ends of the Church are boldly designed.

The four sides of the building are uniform, although not of the same length, and in each is one window to light the church. The pulpit and sounding-board, against the north wall, are beautifully carved, if not by Gibbons, at least by one of the most successful of his pupils. He had, as we know, many assistants and scholars (such as Selden, Watson, Dievot of Brussels, and Laurens,) some of whom so nearly approached him in skill that it is difficult to discriminate between them. The altar-piece is formed by Corinthian columns, and pilasters, with entablature and circular pediment, and has paintings of Moses and Aaron, in the intercolumniations, or spaces between the columns.[2]

In this church several members of the Crisp family (who were great benefactors,) are buried, and against the south wall is a tablet among others, commemorative of Sir Thomas Crisp, son of that Sir Nicholas Crisp, who rendered himself remarkable during the troubled times of Charles I. and the commonwealth, by the energy which he displayed in the king's service. The inscription states that, "Sir Nicholas Crisp, anciently inhabitant in this

[1] The roof itself is of an ordinary "tie-beam and king-post" construction, but in that part which occurs immediately over the cupola, the tie-beam instead of being attached to the foot of each principal rafter, as usual, is raised about half way up, in order to admit the rise of the cupola; and diagonal braces from rafter to rafter are introduced. The architectural student may derive advantage from an examination of it.

[2] The length of the Church is 62 feet, breadth 36 feet, and heighth 40 feet. *Elmes's "Life of Wren."*

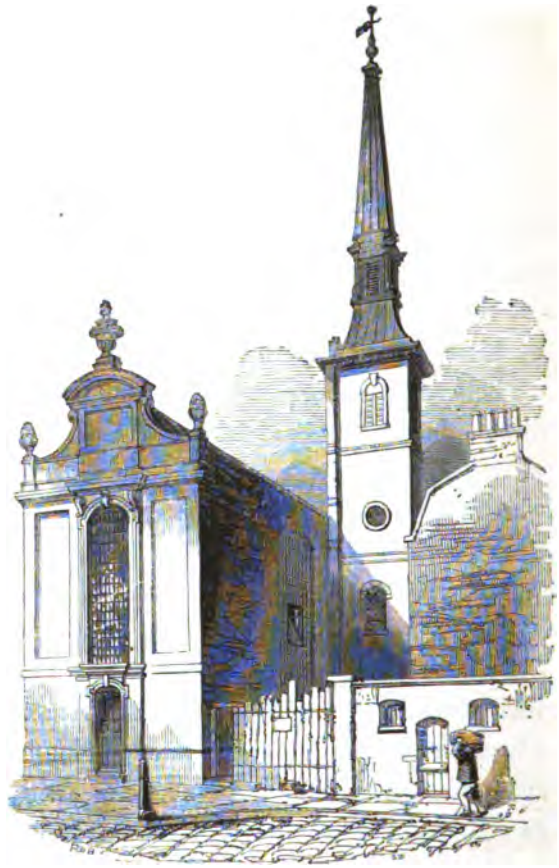
parish and great benefactor to it, was the old faithful servant to King Charles I. and King Charles II. for whom he suffered very much, and lost above £100,000 in their service; but this was repaired in some measure by King Charles II. his justice and bounty which is here mentioned by his executor, as a grateful acknowledgement, &c."

Crisp is said to have exhibited incomparable address in the management of the many intrigues which were carried on by him. One day in the dress of a porter he would be waiting at the water's side for information, with a basket of fish on his head, and in the next would be mounted on horseback between a pair of panniers, on the road to Oxford, disguised as a butter woman. It has been said by one biographical writer, that all the succours which the king had from beyond sea came through his means, and that most of the relief he had at home was managed by his conveyance.[1]

The most recently erected monument in this church is one to the memory of Mr. Samuel Acton, of Euston Square, London, which is affixed to the north wall, but it is so much elevated as to be almost illegible. A tablet hanging against the north wall, records the name of Lord Trenchaunt, before-mentioned as a benefactor to the church, as it does also that "Sir John Chadworth, or Shadworth, sometime Lord Mayor of London, who gave to this church a parsonage house, a vestry, and church-yard in the year 1430, was buried in a vault in this chancel."

The vignette on the following page represents the exterior of St. Mildred's church, which, as may be seen, is

[1] In the parish church at Hammersmith on the north side of the chancel is an urn surmounted by a bust of King Charles I. with this inscription; "This effigies was erected by the speciall apointment of Sir Nicholas Crispe, Kt. and Baronet, as a gratefull commemoration of that glorious martyr, King Charles I. of blessed memory." Beneath appears the following: "In this urne is entombed the heart of Sir N. Crisp. Died 26th February, 1665."



chiefly noticeable for the lofty brick tower surmounted by a wooden spire covered with lead, situated at the east end of it, on the south side. The west end, shewn in the engraving is faced with stone, but the remainder of the building is of brick. The parsonage house formerly adjoined the church on the south side, but becoming ruinous, was lately pulled down.

ST. LAWRENCE JEWRY.

London, Published by C. Tilt, Fleet Street, Dec.r 1. 1838.

ST. LAWRENCE', JEWRY.

THE respect and reverence with which buildings appropriated to the services of religion have ever been regarded, (even when dedicated to an "unknown God,") have preserved many of them to the world as great connecting links in the history of nations, where all other records have been destroyed. The oldest remaining monuments of any people—whether in Mexico, Egypt, India, Greece, or Rome, are their Temples; indeed in many cases, as we have said, they are the only evidence left of what *has* been. In modern England the sites once dedicated to sacred purposes, have continued to the present time, except in some few instances, to preserve that purpose: for, as the original structures were destroyed by time or accident, others were erected in their stead; and they have thus become stationary points in the local history of our country, and serve where all else is changing, as land marks of the greatest value to the antiquary and topographer. The History of the propagation of the Gospel, connects forcibly the present with the future. The edifices which have been erected for its advancement, link the present with the past. We are stepping however, somewhat beyond our subject.

There was a church on the site of the building repre-

sented in the annexed engraving, at all events as early as 1293 : for we learn, that in that year Hugo de Wickenbroke, vulgarly called, Hugo de Wyen was the rector of the parish of St. Lawrence, Jewry, and bestowed the patronage of the church upon Baliol College, Oxford, then recently founded. In 1295, Richard de Gravesend, Bishop of London, confirmed the gift, and ordained it a vicarage ; to which, in the 17th Century after a long dispute, the parishioners obtained the right of presentation, by lease from the college. This however having expired, the patronage has reverted to the College. Stow says, the church was fair and large ; but gives no further description of it. In the year 1618, when it was repaired, all the windows were glazed by individual benefactors with stained glass. The middle window of the chancel which he says was very rich and costly, had been glazed in 1442, at the expense of Sir William Eastfield, Kt., but was repaired at this time, when " the story was supplied," by the Mercers' Company. Here was buried, among many others mentioned by Stow, Thomas Boleyn, Earl of Wiltshire, whose daughter Anna, married King Henry VIII. and was the mother of Queen Elizabeth, he died April 30, 1471. Here too in the chapel of St. Mary in 1469 were interred, the remains of Richard Rich, mercer, (from whom descended the noble family of the Earls of Warwick:) as also were a number of those citizens who had served the office of Lord Mayor of London.[1]

The old church was entirely destroyed by the fire of 1666, and in consequence the first stone of the present

[1] Geoffrey Fielding elected in 1452 ; Sir Geoffrey Boleyn, in 1457, (grandfather of Thomas Boleyn before mentioned ;) John Marshal in 1493 ; William Purchat or Percival, 1498 ; Sir Richard Gresham in 1537 ; Sir Michael Dormer in 1541 ; Sir William Rowe, in 1592.

edifice was laid on the 12th day of April, 1671, under the direction of Sir Christopher Wren.[1] The cost of rebuilding the church, appears to have been defrayed chiefly from the parish funds; but Sir John Langham, Bart. gave £250, and Edward, Lord Bishop of Norwich £50 towards the internal decoration of it.

After this event, the parish of St. Mary Magdalen, Milk Street, the patronage of which, has been vested in the Dean and Chapter of St. Paul's, since the beginning of the 12th century, and probably was so even much earlier, was united to that of St. Lawrence, Jewry; and the right of presentation to the conjoined rectory and vicarage, is now exercised alternately by the Dean and Chapter of St. Paul's, and the master and scholars of Baliol College. The present incumbent, the Rev. Allatson Burgh, M. A. was instituted in 1815.

The interior of the church built by Wren, consists of one large area, with an aile on the north side, containing a gallery; a vestibule beyond the aile on that side of the church, separated from it by a screen of glass; and a second vestibule and a vestry at the west end. The aile within the church, is formed by Corinthian columns, which carry an enriched entablature, that continues round the church, being elsewhere supported on pilasters against the wall. The ceiling is formed by heavy projecting bands into a series of sunk panels, ornamented in parts with wreaths and branches well executed in plaster, and is coved at the sides, where it is connected with the entablature by means of enriched scrolls. A large organ in a carved oak case,

[1] On the south wall of the church, at the west end beneath a monumental tablet, is the following inscription:—"Against this stone is the opening of the vault of the families of the Rawstorns and Robert Baxter, Churchwarden, who set the first foundation-stone of this church, the 12th of April. 1671."

supported on Corinthian columns, oak doorways highly ornamented and polished at the west end, and a pulpit of the same material against the south wall, assist to give an appearance of richness to the whole interior. Over the communion table in the centre space between the pilasters at the east end, are the decalogue, creed, &c. within a plain frame, and above them is a pleasing picture of angels and cherubim. A window on either side of it, and a bull's-eye light above, have borders of stained glass.[1]

At the west end of the church is a handsome monument of its class, to Mrs. Sarah Scott, who died in 1750, and left the interest of £ 700 to the vicars of the parish for ever, to be disposed of as they may think fit. At the east end of the north side, is a tablet surmounted by a bust of the eminent divine, Dr. Whichcote, who was vicar of this parish for some time, and died in 1683; and near it is a monument commemorative of the celebrated Archbishop Tillotson, displaying a sculptured portrait in relief, supported by two figures of infants.

Tillotson studied at Cambridge, and after attaining the degree of master of arts, was chosen fellow of his college in 1651. Five years afterwards he took the title of doctor, and in 1691, was consecrated in Bow church as Archbishop of Canterbury. Some of the most admired of his sermons were preached at St. Lawrence's.

In the vestibule on the north side, there are several large monuments: amongst them is one presenting three sculptured busts, stiff in outline, but carefully finished, of

[1] In the centre of the church is a large square pew, which is appropriated to the Lord Mayor of London, and members of the Common Council,—the church being occasionally used for Corporation Sermons. The city arms are emblazoned on the door. The Registers belonging to Guildhall Chapel are kept in this church. The length of the building is said to be about 81 feet, the breadth 68 feet, and the altitude 40 feet. The steeple is 180 feet high.

Sir William Haliday; Anne his daughter, who married Sir Henry Mildmay; and Susannah his wife, who afterwards espoused Robert, Earl of Warwick. Haliday died "about 14th of March, 1623," but the monument was not erected until 1687. The vestry room is one of the handsomest in the city, the walls being entirely cased with fine dark oak ornamented with carvings, and the ceiling elaborately adorned with foliage in plaster, and a painting by Sir James Thornhill, representing the reception of St. Lawrence into heaven after his martyrdom.[1] Over the fire-place there is an old painting of the manner of the saint's death, but it is in so dark a corner, that its merits, if it has any, are quite undiscoverable.

The only portion of the exterior that requires notice, is the east end, in King Street, which presents a pleasing composition of four Corinthian columns, with enriched entablature, standing on a plinth, and supporting a pediment, the intercolumniations being occupied by two windows and a niche. The extreme angles of this front are terminated by pilasters, between which, and the columns, are other niches. The details of this façade are boldly designed, and display a purity of feeling almost Grecian. The outside wall of the clerestory rises above the entablature to an even height throughout, so as to make the pediment appear to be stuck against the end wall of the church, as a mere adornment, and without the real purpose of a pediment, namely, that of disguising the end of the roof. The vane of the spire has the form of a gridiron with reference to the legend of St. Lawrence.

[1] St. Lawrence suffered at Rome under Valerian, in the year 261.

For some particulars concerning the neighbourhood of the church, see account of "St. Olave's, Jewry;" *ante*.

ST. MARGARET'S,

LOTHBURY.

The history of this church presents few particulars of interest. It stands over the ancient water-course, Wallbrook; which, when the church was rebuilt and increased in size in 1440, was arched over at the expense of Robert Large, (Lord Mayor in the preceding year,) who at the same time also gave £120 towards the expense of adorning the choir. Among the names of those who were buried in the old church, is that of Reginald Coleman, in 1383, son of Robert Coleman, who, it has been supposed was the first builder, or owner of Coleman-street. The church shared the common fate of the greater part of the city in 1666, and was rebuilt by Sir Christopher Wren in the year 1690. The exterior, which is perfectly plain, is represented by the following engraving. In plan it is an irregular figure of four sides: the tower, which is terminated by an open balustrade, and surmounted by an ugly spire, forming one corner of it. In the interior, this intrusion of the tower has led to the introduction of a gallery on the south side of the church, as well as at the west end, occupying the space between the tower and the east wall, in order to produce some little regularity of shape:

and an aile is there formed by two Corinthian columns. The walls are ornamented with Corinthian pilasters at intervals, supporting a diminutive entablature from which rises a coved ceiling.

In niches on either side of the altar-piece, are two flat figures cut out of wood and painted to represent Moses and Aaron. These were originally in the church of St. Christopher le Stocks; but when that church was pulled down to make way for the west end of the Bank of England, and the parish was united by Act of Parliament to that of St. Margaret, Lothbury, (as was the case in 1781,) they were removed to the place they now occupy. At that time the Rev. Sherlock Willis was rector of St. Christopher's, and the Rev. H. Whitfeld, D.D. rector of St. Margaret's.

The bowl of the font, which stands in the centre of the church on a marble pavement, is a beautiful piece of workmanship attributed to Grinling Gibbons. The whole surface is elaborately sculptured with representations of Adam and Eve in paradise,—the return of the dove to the ark,—Christ baptized by St. John; and Philip baptizing the Eunuch. Previous to 1829, it stood in a dark recess under the organ gallery; but at that time was removed to its present more prominent position.

The most recently erected monument is a Gothic tablet, "Sacred, to the memory of John Tabor, Esquire, many years a partner with Messrs. Jones, Loyd and Co. bankers, Lothbury, who departed this life highly respected and esteemed, January 15, 1837. aged 67."

At the west end of the church is a metal bust inscribed to Petrus Le Maire, 1631: this originally stood in St. Christopher's, and was brought here after the fire.[1]

[1] The length of the church is 66 feet, the breadth 54 feet, and the height 36 feet. The steeple is 140 feet high. "*New View of London.*"

The patronage of St. Margaret's was formerly vested in the Abbess and convent of Barking in Essex, who, in 1303 presented John de Haslingfield to it; but at the Dissolution it devolved to the Crown. The right of presentation to St. Christopher's belonged to the Bishop of London. The present rector is the Venerable Archdeacon Hollingworth.

ST. JAMES', GARLICK HITHE.

AMONG the apostles two were called James; one of whom, namely, St. James the Great, was beheaded under Herod Agrippa at Jerusalem; while the other, St. James the less, was thrown down from the temple, and not being killed by the fall, was dispatched with a club.[1] The church under consideration was probably dedicated to the former,[2] and had its second title from the circumstance that it was in the neighbourhood of the hithe, or wharf, where garlick was sold for the use of the inhabitants of London. It appears that the church was rebuilt in 1326, probably by Richard Rothing, Sheriff, who left money for the support of the fabric, and was buried there; but when it was originally founded is unknown. Many persons of note were interred here. Among them was Richard Lions, a wine merchant and lapidary, who was beheaded in Cheapside by the rebels under Wat Tyler, in the reign of Richard II. Stow says, the "picture" on his grave stone represented him "with his hair rounded by his ears and curled; a

[1] Newcourt's "*Repertorium*," p. 365.

[2] Newcourt is led to this opinion by the concurring circumstances, that James the Great was the brother of John, and that the church was originally dedicated to James and John.

The church is situated on the east side of Garlick Hill, in the ward of Vintry.

little beard forked; a gown girt to him, down to his feet, of branched damask wrought with the likeness of flowers; a large purse on his right side hanging in a belt from his left shoulder, and a plain hood about his neck covering his shoulders, and hanging back behind him. Weever gives his epitaph. [1]

In 1666 the church was destroyed by the great fire, and in 1676, the first stone of the present edifice was laid under the direction of Sir Christopher Wren. It was opened for service in 1682; although it was not entirely completed till the following year.

The right of presentation to the church belongs to the Bishop of London. Previous to the dissolution of monasteries, it was vested in the abbot and convent of Westminster, but devolving then to the crown, it was given by Queen Mary to the Bishop of London and his successors for ever. The present rector is the Rev. Thomas Burnet, D.D. F.R.S., brother of the distinguished artist, Mr. John Burnet.

The interior of the church consists of a nave and side ailes, (formed by Ionic columns on high plinths,) with a gallery containing a large organ at the west end,[2] and with a long narrow recess forming the chancel, at the east end. The altar-piece which is composed of columns, entablature &c. similar to several which we have elsewhere described, is surmounted by a large and clever, although coarsely finished, picture of the Ascension, by A. Geddes, the gift of the present rector in 1815, when

[1] The following citizens who had served the office of Lord Mayor of London were also buried there. John of Oxenford, Mayor in 1341. Sir John Wrotch or Wroth, in 1360. William Venor in 1389. William More in 1395. Robert Chichele, in 1421. James Spencer 1527.

[2] Built by Father Smith in 1697.

he was curate. The pulpit has a sounding board, supported by imitations of palm trees. Against the north wall among many others, is a monumental slab to John Nesham, Esq. (ob. Sept. 2nd, 1835.) Sarah his wife and 15 of their children, who all died in their infancy. Near it is a well cut tablet to Peter Jones, who died July 27th, 1694.

The whole of the church was repaired and decorated at a considerable expense at the commencement of the present year, (1838); at the same time, three windows on

the north side were blocked up and four others were opened at the west end.[1]

The annexed engraving represents the exterior of the church, shewing the tower and lantern which form the steeple. The lantern strongly resembles that of St. Michael's, Paternoster Royal; but is, nevertheless, different, inasmuch as there, eight columns placed octagonally stand out singly, each bearing an urn; while here, the same number of columns are placed in pairs. Its proportions too, are less graceful than those of St. Michael's. Over the dial which projects from the face of the church, is a carved figure of St. James.

Previous to the year 1808, the church-yard in front, which is now enclosed with an iron railing, was entirely open.

[1] The length of the church is 75 feet, the breadth 45, and altitude 40. The steeple is 98 feet high. Hughson's "*London*." The cost of the building was £5357 12s. 10d.

Addison alludes to this church in a paper in the Spectator No. 147, on the efficiency of the English Liturgy, when properly read by the minister.

In a vault beneath the church is the corpse of a man, evidently of some antiquity, which is in a sound state of preservation.

ST PETER LE POOR,
Broad Street

London. Published by C. Tilt Fleet Street. Jun.1st 1839

ST. PETER'S, LE POOR,

OLD BROAD STREET.

RALPH DE DICETO, Bishop of London, mentions this church in his survey, which was made as early as 1181. According to the statements of Stow and other writers, it was dedicated to the favourite disciple of Christ, who, when a fisher, "left all and followed him," and had its second name probably from the poverty of the parish at a particular time, or as others have thought, from its proximity to the monastery of St. Augustine; the monks of which order professed indigence;[1]—neither of these statements, however, are satisfactory; and a third has accordingly been suggested by a modern writer—namely, that it may have been dedicated, not to the apostle, but to St. Peter the Hermit, to whom the appellation of *le poor* could have been applied with propriety, to distinguish him from the former.[2]

The edifice which preceded the present church was built about the year 1540. In 1615, it was considerably en-

[1] In an early record, the parish is called "St. Peter's, by S. Austine's Friers."

[2] Gent's Mag. Vol. XCVIII. p. 360.

larged on the north side, by taking down the wall, and rebuilding it eight feet farther off, and in 1630, the steeple was rebuilt, and other alterations were effected.

In the "Gentleman's Magazine,"[1] two views of the church are given, which shew, that it was a plain, simple building, in the pointed style, with an ugly tower and belfry, apparently of later erection.[2]

It escaped the fire of 1666, but in 1788, had become so ruinous, that the inhabitants obtained an Act of Parliament, giving them power to pull down the old building, and erect a new one; this was completed under the direction of Jesse Gibson, Esq., in 1791.[3]

The original church appears to have projected considerably into Broad Street, forming almost an obstruction: and when rebuilt, it was therefore set back upon its cemetery. The expense of rebuilding it, namely, about £4500, was for the most part raised in the parish by annuities. The Corporation of London, however, subscribed £400 for the purpose.[4]

The plan of the new building is a circle, with a niche-headed recess on the west side for the communion table, and a porch and vestry room at the east side. A plain gallery of oak, containing a very small organ, goes entirely

[1] Vol. LIX. part I. p. 300, and 400.

[2] Malcolm relates, that the old monuments were removed to the house of the vestry clerk, and laid for a long time in his yard, "probably as unfit furniture to a modern building of a different style. The brass plates were sold to a plumber in the Minories." *Londinium Redivivum.* Vol. IV. p. 568.

[3] An engraved plate beneath the organ records, that "This church having been rebuilt, was consecrated by the Right Rev. Beilby, Lord Bishop of London, Nov. 19, 1792. The Rev. James Simkinson, Rector." The same gentleman is still Rector, but having changed his name by authority, is now known as the Rev. James King. The patronage of the church belongs, as it always has done, to the Dean and Chapter of St. Paul's.

[4] Gent's Mag. Vol. LIX. pt. I. p. 300.

round the church, with the exception of a small space at the altar end; and by its continuity produces a pleasing effect. The altar-piece itself is mean and ugly. In the centre of the ceiling, which is domical, and ornamented with panels, each containing a flower, is a large circular lantern to light the church, much larger indeed, than was necessary—the sides of which are of glass, and in 12 divisions. The internal diameter of the building is about 54 feet.

On the north side of the church is a tablet to "the memory of Lieut. Col. George Edward Graham Foster Pigott, M. P. who died Nov. 5, 1831., aged 61." He served in Flanders with the 3rd Dragoon Guards. In the gallery on the same side, is an inscription, "To the memory of Elizabeth, wife of Havilland Le Mesurier, Esq., Commissary General to his Majesty's forces in Egypt, and the Mediterranean. She departed this life on the anniversary of the resurrection of our blessed Lord, being the 1st day of April, 1804, in the 41st year of her age." The greater number of other tablets which are affixed to the walls of the church, commemorate individuals of the Graham family.

St. Peter's is every-where surrounded by houses, excepting at the west front, which is represented by the annexed engraving. Four attached columns supporting an entablature and pediment, form the frontispiece, behind which rises the low square tower ornamented with pilasters and urns, and surmounted by a small stone cupola and vane. The entrance doorway beneath the pediment is especially ugly in detail. The uncalled-for introduction of the arched impost beneath the horizontal line of the entablature, and over the horizontal transom of the door, is contrary to good taste, and offends the eye.

ST. BOTOLPH'S ALDERSGATE.

ANCIENTLY, the rectory of St. Botolph's, Aldersgate, belonged to the dean and canons of St. Martin's le Grand, but was unappropriated. Richard II, however, in 1398, gave license to the dean to unite and appropriate it to the Royal Chapel of St. Martin ; reserving certain annual pensions for the Bishop of London and others : from which time to the present, it has continued to be a curacy. In the reign of Henry VII. the church of St. Martin le Grand was annexed to the convent of St. Peter, at Westminster; and with it amongst other appurtenances, went the advowson of St. Botolph's. The dissolution afterwards placed the latter again under the direction of the crown, and ultimately Queen Elizabeth granted it to the dean and chapter of Westminster, by whom it is still exercised, subject to the Bishop and Archdeacon of London. John de Steventon was rector in 1333, and is the first incumbent mentioned by Newcourt.[1] Stow records, that John de Bath, weaver, was buried here, in 1390; and gives a long list of other interments of later date.

The time of the foundation of the church is unknown, but it may be ascribed to an early period. Botolph, to

[1] The present minister, the Rev. Edmund Dawson Legh, M. A. succeeded the Rev. T. H. Causton, in 1838.

whom it was dedicated, was an English Saxon renowned for his piety. He built a large monastery near Lincoln in 654, and died in 680.

According to Venerable Bede, as quoted by Camden, Boston in Lincolnshire had its name from this saint, being in reality a corruption merely of "Botolph's town."[1]

The adjunct to the name of the church implying its near neighbourhood to the old gateway in the city walls, was to distinguish it from others dedicated to the same saint.[2]

The church which occupied the site of the present building, was a plain structure in the pointed style, consisting of a nave and side ailes, separated by pillars and arches. The exterior of the east end displayed three gables. In 1627, the steeple was rebuilt of Portland stone, and the church repaired, being much dilapidated.[3] In 1790, the whole fabric had become unsafe, (it had escaped the great fire of 1666,) and it was accordingly taken down for the most part, and rebuilt: the whole cost being about £10,000.[4]

The interior of the church is large and commodious. Square pillars on each side support a gallery, from which rise Corinthian columns, with an entablature to receive the

[1] "*Britannia*," p. 462. Gibson's Edit.

[2] Stow says, "it was called Œldresgate, or Aldersgate," not of *Aldrich*, or of *Elders*, that is to say, ancient men, builders thereof, nor of *Eldern* trees growing there more abundantly than in other places, as some have fabuled; but for the very antiquity of the gate itself, (signifying the Elder or Older Gate,) as being one of the first four gates of the city." "*Survey, Strype's Edit.*" B. I. p. 18. It was rebuilt about 1616, and taken down in 1759, when it was sold for £177. 10s. It stood a little to the south of the church.

[3] According to Toms' print in 1737, the tower was low, and had on it a small wooden belfry.

[4] Allen's "History of London." Vol III. p. 39. The east walls of the church were not taken down, but merely heightened.

ceiling. The ceiling, which is camerated or arched, has four groined openings in each side, to admit the same number of semi-circular windows; and is profusely adorned with ornamental bands, flowers, and wreaths, without any consideration of propriety or fitness. There are two tiers of windows in the south aile, but none in the other. A large semi-circular recess at the east end, the niche-shaped head of which is divided into panels, each ornamented with a flower, forms the chancel, and a similar recess at the other end of the church contains the organ. In the chancel are three stained glass windows, two of which, namely those at the sides, containing figures of St. Peter and St. John, are rendered nearly opaque by certain erections behind them, put up to form small galleries for the use of the children of the Packington Schools. The centre window contains a painting of angels ministering to Christ in the wilderness. The head of our Saviour is finely executed: but as a whole the painting is of an indifferent character. The angels are more material in appearance, even than the majority of material beings.[1]

The pulpit, situated on the south side, is curiously lofty. It is surmounted by a sounding board, in shape like a loo-table, insecurely supported,—at least in appearance,—by the resemblance of a palm tree.[2] The reading desk is on the opposite side of the church.

[1] The side windows have pointed heads. On the centre window is the date of its execution, 1788. Mr. James Pierson was the artist.

[2] The pulpit which previously stood here, (now in the vestibule at the west end of the building with the old communion table) is a barbarous specimen, apparently of the time of James I. In each of the panels is a rude representation of a gateway, probably intended for Alders-gate.

On the north side of the east end of the church, is a tablet to Mr. W. Pinder, bearing the following lines:—

> "Praises on tombs are trifles vainly spent,
> A man's good name is his best monument."

He died April 4, 1806.

On the opposite side is a canopied altar tomb in the style of the last period of pointed architecture, inscribed, "Here under this tombe lyeth ẏ bodye of Dame Anne Packington, widdow, late wife of Sir John Packington, Knight, late Chirographer in the court of the Comon Please, wch Dame Anne deceased the 22nd day of August, in the yeare of our Lord God, 1563." This lady, as is further stated, left much money to charitable purposes, part of which is applied to the maintenance of a free school in this parish. There are several ugly monuments dated in the early part of the 17th century; amongst which are two busts, one within a circular hole on the north side of the church, for Elizabeth, wife of Sir Thos. Richardson, (1639.) and the other on the opposite side for Elizabeth Ashton. Against the south wall, is a sculptured tablet commemorative of Richard Chiswell, an eminent bookseller, (ob. 1711.) and against the north wall is a monument to Elizabeth Smith, displaying a cameo bust by Roubilliac, and a large tasteless monument to the memory of Zachariah Foxall, Esq. who died May 5, 1758.

The facade, forming the subject of the accompanying engraving, and the only portion of the church externally with any architectural pretensions, is merely a screen wall, placed between Aldersgate Street, and the east end of the church, and serves to form, withinside, an entrance porch to the church, a vestry room, and a store room; with small galleries north and south looking into the church. This screen was erected in 1831: at which time a portion of

ground at this end was given up to widen the path-way. It is executed in Roman cement, and, as may be seen, consists of a pediment, and four attached Ionic columns, stand-

ing in couples on a high plinth, with a large ill-proportioned Palladian window in the centre. The details of the entablature and pediment are very mean. The side walls of the building resemble those of a brew-house, rather than of a church,

On the south side of the church is a large burial-yard: and on the north, the street called Little Britain, which had its name from the circumstance, that therein at one time, was situated the city residence of the Dukes of Bretagne.

ALLHALLOWS,

LOMBARD STREET.

THIS church, called in some records, Ecclesia omnium sanctorum, Garscherch, was founded during the Saxon dominion in England. As early as the year 1053, we learn that it was given with the consent of Archbishop Stigand, by one Brihtmer a citizen, to the prior and church of Canterbury, with whom it continued until they were displaced, to make way for a dean and chapter in 1540. With the latter it still remains. [1] The first rector mentioned by Newcourt, is Robert de Kilewardby, who resigned in 1283. The present rector is the Rev. Francis Dawson, M.A. brother-in-law of the Right Hon. Charles Manners Sutton, late Speaker of the House of Commons. The old church appears to have been rebuilt about 1494: for in that year John Warner, sheriff, erected the south aile; his son, Robert Warner, finished it in the year 1516, but the steeple of the church was not completed, until the year 1544.

The church was destroyed by the great fire of 1666,

[1] A.D. MLIII. Brightmerus civis London. dedit ecclesiæ Cantuar. Messuagium suum apud Gerscherche, et de licentia et consensu Stigandi Archiepiscopi et Godrici decani dedit eidem ecclesiam omnium sanctorum. testimonio Liefstani, Portreve et aliorum." *Repertorium*, Vol. I. p. 253. It is one of 13 peculiars in London, appertaining to the see of Canterbury.

and in 1669, (and not till then) we find resolutions in the parish books, that "the parishioners should congregate and meet together about the worship of God." Persons were deputed to obtain a temporary place of meeting, to examine the steeple, and to see what could be done to strengthen it; and various measures were at the same time adopted, to protect such of the walls as remained standing.

Malcolm says, the steeple was standing in 1679; although in a very dangerous state. Complaint was made in February, that stones fell from it; yet they hung a bell in it soon afterwards.

Things continued in this state for many years, and it was not till 1694 that the new church was completed; Sir Christopher Wren being the Architect. [1]

The body of the church in the interior, although unfortunately like many other churches in the city, not quite a parallelogram, is a fine room, about 84 feet long, 52 feet broad, and 30 feet high, without any columns, or other decorations; excepting one large panel in the ceiling, formed by an enriched band. The ceiling is coved against the walls, having groined openings over the circular-headed windows in the side walls, which light the church. [2]

The altar-piece is handsomely carved in oak, and consists of four Corinthian columns with entablature and pediment, ornamented with a carved pelican, and surmounted by seven candlesticks, typical of the seven churches. The columns are fluted, and in each flute is

[1] It was rebuilt at the public expense, and pewed and ornamented by the inhabitants of the parish. The Rev. Humfrey Zouch, Rector. J. Godwin, and Thomas Bishop, Churchwardens. The Church was repaired in 1824, the Rev. Walter Brown M. A. Rector.

[2] In the roof above the ceiling of the church, a large apartment is formed, which was used by the Volunteer Corp, during the late war, as a store-place for arms and ammunition.

a string of vine leaves, and ears of wheat, delicately carved. The whole was presented to the church by certain individuals, whose names are recorded on a tablet in the vestry.[1]

The font, which stands at the west end on the south side, is of white marble, and presents cherubim and wreaths of flowers most beautifully executed. Two doorways at the west end of the church have enclosed lobbies

[1] The vestry is on the north side of the chancel, in it is a drawing of the church made by Mr. Cutler, a late Vestry-Clerk; and an engraving of Dr. Broughton, formerly rector of the parish.

of oak, above which are small figures in wood typical of Time on one side, and of Death on the other. [1]

The church is so entirely surrounded by adjacent buildings, that it is with difficulty discovered, even when looked for; and it has been called in consequence, 'the invisible church.' The whole exterior as may be seen above, is perfectly plain, and requires no comment. The tower stands on the south side of the church; it is divided by plain string-courses, into three stories, and is terminated by a cornice and open parapet. Two Corinthian columns and entablature form an ill-proportioned porch on the south side of the tower; which is approached from a low archway, between two shops on the north side of Lombard Street. The west end of the church is in Ball Alley.

[1] On the upper part of these lobbies is a small green curtain carved in wood, which seems to hide some foliage behind it. The conceit is so well executed, as to impose on most persons.

ST BARTHOLOMEW THE LESS,
West Smithfield

London. Published by C. Tilt. Fleet Street. Feb 1.1839

ST. BARTHOLOMEW'S THE LESS,

SMITHFIELD.

WHEN Rahere, or Raherus was "vexed with grievous sicknesse in Rome," whither he had in *penance* travelled from England, he vowed, that should he recover, he "would make an hospitale in recëation of poure men; and to them so ther gadared necessaries mynyster after his power."[1] A vision which afterwards occurred to him, induced him to build the church of St. Bartholomew the Great, in Smithfield, as we have elsewhere related:[2] but did not cause him to forget his previous oath; for associating with himself one Alfune, (who had gained experience in building St. Giles's, Criplegate,) "an hospital house a litell longer off from the chirche he began to edifie." This was at the commencement of the 12th century. In the reign of King Henry VIII. when nearly all the religious establishments in England were dissolved, this hospital was surrendered, and at this time it was valued, according to Dugdale, at £305. 6s. 7d. Afterwards it was refounded by the King, and was presented to the Mayor

[1] M. S. Cotton, Lib. Vespasian B. ix.

[2] See account of "*St. Bartholomew's the Great*;" ante.

and Commonalty of London; but the gift does not appear to have become effective, until the reign of the next king, Edward VI. who confirmed the grant, and organized the establishment.

The church of St. Bartholomew the Less, the interior of which, as it now exists, is represented by the annexed engraving, was originally a chapel belonging to the establishment: but after the dissolution, it was made a parish church for those who inhabited the precinct of the hospital. It is a vicarage, in the gift of the Mayor, Aldermen, and Common Council of the city of London, as Governors of the Hospital. The present incumbent is the Rev. Samuel Wix, M.A.

At the time that Stow made his survey, the church contained many monuments and brasses of the 15th, and succeeding centuries: some of which have been preserved to the present time, and will be mentioned, when describing the existing church. Among those which no longer remain, were two brass effigies, "in the habit of pilgrims," with an inscription, commencing:—

> "Behold how ended is
> the poor pilgrimage
> Of John Shirley Esquire
> with Margaret his wife."

and ending with the date 1456. This Shirley appears to have been a traveller in various countries: he collected the works of Chaucer, John Lidgate, and other learned writers; "which works he wrote in sundry volumes to remain for posterity. I have seen them," says Stow, "and partly do possess them."[1] Such of the epitaphs as Stow omitted to mention, were recorded by Weever

[1] "*Survey*," B. III. p. 233.

in his "Funeral Monuments." The earliest of them was as follows:—

> The xiiii. c. yere of our Lord and eight,
> Passyd Sir Robart Greuil to God Almight,
> The xii day of April: Broder of this place,
> Jesu for his mercy reioice him with his grace.

The length of the church at the beginning of the 18th century, was 99 feet, and the breadth was 42 feet, except in the chancel, the narrowness of which latter however, was more than counterbalanced by a chapel on the north side.[1]

Towards the end of the same century, it appears to have fallen into decay, and in the year 1789, Mr. George Dance, who was then the architect and surveyor of the hospital, was directed by the governors to make certain alterations and repairs, on which occasion, (having first ruthlessly destroyed the interior of the old building,) Mr. Dance constructed almost a new church, forming an octagon within the originally square plan. The old walls were preserved, as were also the vestibule or lobby, and the square tower, which still remain. Mr. Dance's arrangement was exceedingly ingenious, and the general effect produced, was very good, notwithstanding that the details were badly designed, and the whole was executed in wood. The points of the octagon were formed of solid pieces of timber cased with deal in the shape of clustered columns. The capitals were of very singular form.

Within a comparatively short space of time, the interior became affected with dry-rot to an alarming extent; and in 1823, a general rebuilding was commenced under the direction of the late Thomas Hardwick, Esq., who caused

[1] "New View of London." p. 147.

the whole of the timber construction to be removed, and reinstated it with stone or iron; leaving the plan strictly the same, but entirely altering the details. When the decayed wooden columns and the linings of the walls were taken down, it was found that Mr. Dance was not merely quite unacquainted with the details of pointed architecture, (at that time a much more lenient degree of ignorance than it would be now,) but that he participated in the too generally expressed feeling of contempt of its beauties; insomuch as he had there needlessly destroyed several fine specimens of ancient art, which, if he had rightly appreciated them, would have been preserved. Against the south wall, at the east end, for example, was discovered a canopied altar tomb of good design, all the projections of which had been hammered off, in order to admit of the introduction of the architect's new *finishings*.[1] Fortunately a better spirit is now abroad, and such a proceeding as this could not again occur. The works of the architects of the middle ages have been since placed before the world by means of engravings, and has been well considered; and from this consideration has come general and deserved admiration.

Before describing the church we will merely say, that the works done under the direction of Mr. Hardwick are referred to on a small brass plate affixed to the east wall, on the north side of the communion rails.[2]

Externally the appearance of the church is mean and unimportant. The old tower standing at the west end is

[1] A drawing of this monument together with others of various parts of the old building, is in the possession of Philip Hardwick, Esq. F. R. S., &c. to whom we owe many thanks for kind attention to our inquiries.

[2] *Hanc ædem jam vetustate collapsuram pristina campanarum turre conservata, hujusce nosocomii patroni restauraverunt, Jacobo Shaw Baronetto Praeside, Samueli Wix A.M., F.R.S. Vicario A.D. MDCCCXXV.*

covered with compo', (as indeed is the rest of the building, where visible,) and has on the top of it at the south west angle a small staircase turret. Four pointed headed windows are seen in the south wall of the main building; and over this wall appears the octagon clere-story, the interior of which is represented in the annexed engraving. The entrance to the church is by a low Tudor doorway at the west end, which is seen in the foregoing wood-cut. The lower part of the tower forming the lobby into which

the doorway leads, presents portions of the structure, which existed previous to the alterations made by Mr. Dance, consisting of bold clustered columns, (banded in the centre so as to form them into two stories;) moulded arches; and a small stone staircase in the angle, arranged so as to produce a very picturesque effect.

The interior of the body of the church is represented by the accompanying engraving, as it appears when viewed from the west end, and is much more striking than would be expected, judging from the exterior, where no architectural effect has been aimed at.

The area is nearly square; but, as before said, it is ingeniously formed into an octagon by clustered columns and arches, which support a clerestory containing four windows.[1] From each of the clustered columns spring moulded ribs, forming a groined ceiling. These ribs are large and numerous, and their involutions are somewhat confused. The roof is of iron, and is cleverly constructed: the columns are of Bath stone.

The east window, seen in the engraving, is glazed with stained glass, presenting in the upper part of it, figures of St. Bartholomew, Lazarus, and the four Evangelists; and above and below them the arms of Henry VIII. the Hospital, and of various Treasurers,—Lucas, Shaw, Warner and Phelps.[2]

On the pavement at the west end are monumental

[1] In these are severally the arms of King Henry VIII. the city of London, St. Bartholomew's Hospital, &c.

[2] On the south side of the chancel is the following inscription on a brass plate:—

Thomas Courtenay Warner, Armiger, Noscomii D. Bartholomaei nuperrime thesaurarius extremis tabellis, hanc fenestram vitro colorato exornatum vroprio sumptu poni mandavit. A.D. MDCCCXXIV.

brass figures of a man and woman, with this inscription beneath:—

Hic jacent Will' mo Markeby de Londoniis gentlemo' qui obiit xi. die Julii. A D'ni MCCCCXXXX. et Alicia uxor ei. ———

The remainder of the inscription, namely *Quorum animabus propitietur Deus, Amen*, has been removed.[1]

In the recess on the north side of the communion table is a tablet in memory of the wife of Thomas Bodleius, the founder of the Bodleian Library at Oxford; and below it is a curious old stone, the inscription on which commences, "Ecce sub hoc tumulo Guliemus conditur."[2]

In the corresponding recess on the south side is a gothic tablet to Henry Earle, Esq. F. R. S. Surgeon to St. Bartholomew's Hospital, and which was erected in 1838, by his five junior pupils.

Mr- Earle was the son of one eminent surgeon, Sir James Earle, and the grandson of another, Mr. P. Pott. He was the author of many valuable papers, two of which were published in the Transactions of the Royal Society in 1822, and 1823. Mr. Earle was considered one of the most scientific surgeons of his time, and was generally esteemed, not merely for his great acquirements, but for his kindness of heart and honourable character.[3]

Near to the last mentioned tablet is a large monument presenting a kneeling figure beneath an entablature, sup-

[1] These effigies are engraved in "Gough's Sepulchral Monuments of Great Britain." Vol. II.

[2] This stone was found during the last alterations, and was afterwards put into its present place. The whole of the inscription is recorded by Strype.

[3] Address of H.R.H. the Duke of Sussex, read at the Anniversary meeting of the Royal Society; Friday, Nov. 30, 1838.

ported on two columns, and inscribed to Robert Balthrope,—

> "Who Sergeant of the Surgeons sworn
> Near thirty years had been.
> He dyed at sixty nine of years,
> December's ninth the day;
> The year of grace eight hundred twice
> Deducting nine away."

In the lobby[1] communicating with the porch at the west end, there are several monuments; among them is a canopied altar tomb in the pointed style; on which a name and date have been placed, that are evidently incorrect. Against the north wall of the lobby, are two singular pieces of sculpture which belonged to the old church,—namely a niche containing the figure of an angel bearing a shield; and, beneath it, the arms of Edward the confessor, impaled with those of England. Against the west wall in a niche is another small figure, apparently of early workmanship. In a window on the west side of the lobby are the arms, in stained glass, of Mr. Henry Andrews, Alderman, 1636. There was formerly a doorway under this window, but it was stopped up by Mr. Hardwick, at the time that he restored the church.

[1] In 1838 a melancholy circumstance occurred in this lobby. The sexton in a fit of despondency hung himself there.

ST BENÉT FINK,
Threadneedle Street

London Published by C Tilt Fleet Street Feb.y 1st 1839

ST. BENE'T'S, FINK,

THREAD-NEEDLE STREET.

St. Bene't's Fink was formerly a rectory belonging to the Nevil family ; and is now a curacy in the gift of the Dean and Chapter of Windsor, who themselves receive the tithes, paying the incumbent £100. *per annum*. The parish increased the amount to £200.

Previous to 1474, the patronage was vested in the brethren of the Hospital of St. Anthony of Vienna, (which establishment was situated nearly opposite to Finch Lane, in Threadneedle Street[1]) but in that year it was given, together with the hospital, to the Dean and Chapter above mentioned. Thomas de Branketre was rector previous to 1323. The Rev. G. Whiteford, A. M. is the present incumbent.

[1] Newcourt says, the monks of the order of St. Anthony were so importunate in their request for alms, that they would threaten those who refused them, with "St. Anthony's fire:" and that timid people were in the habit of presenting them with fat pigs in order to retain their good will. Their pigs thus became numerous, and insomuch as they were allowed to roam about for food, led to the proverb, "he will follow you like a St. Anthony's pig." Stow accounts for the number of their pigs in another way, by saying, that when pigs were seized in the markets by the city officers as ill-fed or unwholesome, the monks took possession of them, and tying a bell about their neck, allowed them to stroll about on the dung-hills, until they became fit for food, when they were claimed for the convent.

The church was rebuilt at an unknown period of time, by Robert Finck, or Finch; from whom it derived its second appellation, as did the neighbouring Lane wherein he resided. The church does not appear to have been especially remarkable, either in an architectural point of view, or for the monuments which it contained.[1]

In 1666, it was destroyed by fire. On Thursday the 1st. of December 1670, the first stone of the present building was laid by Thomas Stonyear, son of the parish-clerk;[2] and in 1673, it was completed, under the direction of Sir Christopher Wren, at the expense of £4129. 16s. 10d.

Mr. George Holman, said to have been a Roman Catholic, gave £ 1000. towards the cost of adorning the church, in 1673, for which most liberal gift, the parish presented to him and his heirs for ever, two pews and a vault.[3] A modern writer says, he offered to give the parish an organ: but they refused to accept it.[4] The east window of the church contains the arms of Holman, with the date M.D.C.XCV.

On a marble slab in the pavement of the south aile, is this inscription. "Monumentum Georgii Holman ār. 1597. Restoratum 1673." now the family vault of Henry Blaxland, Esq. who purchased it of the parish in 1816.

The arrangement of the interior of the building is peculiar. The external walls describe a decagon, within which

[1] A son of John Speed the historian was baptized here, March 29, 1608. The old church seems to have stood on the burial ground on the south side of the present building. The sexton informed us that when digging graves, the old foundations are often met with.

[2] "Gentleman's Magazine." Vol. V. New Series. Pt. I. p. 257. which see, for list of monumental inscriptions.

[3] "Gent's Mag." *ut supra.*

[4] Hughson's "London." Vol. II. p. 450.

six composite columns form a parallel aile in the centre, and support a small elliptical cupola. An ill-proportioned entablature proceeding from the side walls is received on each column. The spaces between the columns are arched, as are the east and west ends of the aile, thus forming a series of arched recesses round the building, which have a singular effect. It has been pointed out as a fine specimen of its author's genius, but excepting so far as regards the adaptation of means to circumstances we can discover little genius in it. As a whole, the composition is crowded and confused, and in the details there is nothing to admire.

At the altar-piece there are two tolerable pictures of Moses and Aaron, for which the sum of £ 12. was paid in 1673. Above the front of the organ gallery is an inscription, stating that "Mrs. Sarah Gregory, in the year 1708 bequeathed to this parish £ 100, to be divided annually among the poor, also, £ 400., for the purchase of an organ, and part of a messuage towards maintaining the playing thereof." The parish has had many other munificent benefactors. Mr. Woodward gave £ 100 for bread: Mrs. Thiscross £ 100. to bind apprentices: Mr. Rovey, £ 200. for the same purpose, and £ 100 for the poor: Dr. Waterland £ 100. and Mrs Holmes £ 200. for poor housekeepers. All the pews in the church, the pulpit which stands against a column on the south side, and the other fittings, are of oak; but through the stupidity, or cupidity, of those in office, have been painted of a stone colour, to the obvious injury of appearance.

The vestry is situated at the south east angle of the church. An old plan hanging therein, shews that there were 99 houses in the parish in the year 1789.

The accompanying engraving exhibits the stone tower at

the west end of the church, with the exterior of two of the ten sides of the main building, as seen in Threadneedle Street.

The tower is dwarfish, and devoid of beauty : and is surmounted by a dome of indescribable form, and a small belfry. The loft formerly contained five bells, besides the saint's bell above, (as it was called) ; but at this time has only three, and the saint's bell. The entrance doorway in the lower part of the tower is not inelegant.

The destruction of the Royal Exchange by fire, has led to the suggestion of several plans for improving that part of the city wherein it stood, and for preparing an available site for the intended new building. In carrying out these plans it seems probable, that the tower of this church will require to be taken down: and therefore it has been thought advisable to engrave it ; although under other circumstances, this might not have been necessary.

The greatest diameter of the church, within the walls, is said to be 63 feet, the lesser diameter 48 feet, and the height about 49 feet. The altitude of the tower and cupola is 110 feet.

ALLHALLOWS' STAINING,

MARK LANE.[1]

In 1367, the rectory of Allhallows' Staining, and the parish church, were given by Simon Sudbury, Bishop of London, to the Abbey and Convent of our Lady of Grace, near the Tower of London; reserving to himself out of the profits 6s. 8d. annually, and for the Dean and Chapter of St. Paul's, a farther sum of 3s. 4d. At the Reformation, the right of presentation to the living devolved to the crown: but, being afterwards sold, ultimately came into the possession of the Grocers' Company, as executors of Lady Slaney. It is at present a curacy, although in nature a rectory; and is still in the possession of the Grocers' Company, as patrons and lay impropriators.

[1] For memoranda connected with dedication to All Saints, see account of "*Allhallows', Barking,*" p. 2. When the church was founded, is unknown; indeed, we find no mention of it previous to 1329, at which time Edward Camel was the Curate.

Stow says, it was called Allhallows, *Stane* church, to distinguish it from others of the same name in the city, which were then built of timber. If so, it must have had a *very* early origin.

The Rev. Lancelot Sharpe, M. A. Head Master of St. Saviour's Grammar School, Southwark, is the incumbent.

On the 19th of May 1554, an event is said to have occurred in connection with the church which was long commemorated in the parish. The princess Elizabeth after her imprisonment in the Tower of London, was removed, by command of Queen Mary to Woodstock Castle; and on her way thither was permitted to perform her devotions at this church. At the conclusion of the service, if the tale be true, she presented to the clerk a handsome gratuity; and he in consequence, invited several friends to dine with him, not merely on that day, but annually, until his death; after which event other individuals continued the practice, but altered the day to the date of Queen Elizabeth's accession.[1]

The churchwardens' books, which are perfect from as far back as 1491, abound with interesting evidences of the state of manners at certain periods, the price of labour and materials, and the customs of our ancestors. We subjoin a few extracts, selected at random.[2]

"1492. Itm̄ p^{d} to John Bulbeck for makig̃ of the beme light weyng in olde wax XL. pound at j^{d}. the pound,

[1] Maitland's "History of London." p. 1058. According to another version of the story the princess herself adjourned after the service to the "King's Head," in Fenchurch-street, where she was regaled with pork and pease; and there certain persons afterwards attended annually on her birth-day in commemoration. See *Gent's Mag.*" for March 1790. At the present time, a metal dish and cover are preserved in the coffee-room there, which, it is said, were used on the occasion. The dinner was held until within ten years since; when, lacking patronage, it was discontinued. The whole story has an apocryphal air, and there is no entry in the church books confirmatory.

[2] Mr. Sharpe, the incumbent, who kindly afforded us all the aid in his power, has made an abstract of the whole of the books up to the present time. He printed some amusing portions of it in "*The British Magazine.*" Vol. III. pp. 38, 157, 417. under the signature *Archæophilus.*

iij^{s}. iiij^{d}. Itm p^{d} for ij pound iij q̂ of new wax at viij^{d} a pound, xxij^{d}.[1]

1494. Itm p^{d} for ij. di of brik for a gutt. out of the hynde thurgh Kirkbies house xv.^{d} (250 bricks for a gutter.)

In 1509, a bellfounder received for making the great bell two several sums of 40s. and 30s.

1557. Itm to a carwar for ẏ immaghe of Allhollans xl. s.—(To represent all saints by one image, would seem to be difficult.)

1582. P^{d} for an howre glass xij^{d}.

1587. P^{d} to the ringers the 9th of Feb^{r}. for joye of ẏ execution of ẏ Queene of Scotts, 00. 01. 00.

1606. P^{d} for makeinge of three Red Crosses vppon the doores of the houses 00. 01. 00. that were infected with the plague.

1615. Receyved of the guifte of Mr. John Mun, to be spente in repayringe our pishe churche and to enlarge the same towards Marke Lane, and to make a newe vestrye house ouer the church porch upon the north side of the same churche 100. 00. 00.

(During the great plague of 1665, one hundred and sixty five persons died in this parish. The population at this time, (1838,) does not exceed 577 souls.)

1665. Paid for coales and ffaggotts for maintaining the fier in ẏ streets by order of ẏ Lord Maior for severall dayes and nights, and for men to attend them, 03. 17. 06."

In 1668 is an entry of a sum paid to the ringers for joy of King James's return from Faversham, whence he had

[1] Malcolm, who examined these books, seems to have misunderstood this entry. He says, "the beam-light in 1492, weighed 42¾ pounds, and John Bulbok conscientiously allowed 1d. per pound for their old wax, at the same time that he charged 8d. for the new." *Londinium Redivivum.* This comment is uncalled for; Bulbok did not allow 1d. per pound for the old wax, but evidently charged 1d. for reworking it.

intended to leave the kingdom; and two days afterwards appears a like entry for joy of the arrival of the Prince of Orange in London for the purpose of dethroning him!!

In 1615, the church was enlarged, as may be seen from one of the foregoing entries, and consisted then of a nave and two ailes, with various chapels and a tower. It was farther repaired soon afterwards, and escaped the fire in 1666: but in 1671, a great part of it fell down so suddenly, that the sexton, who was digging a grave near it saved his life with difficulty. The tower, (containing two arches and columns,) and a portion of the west end escaped, and still remain to shew the character of the old building.

The following engraving affords a representation of the exterior of this part of the church at the present time.

The first stone of the restoration was laid on the 25th of June 1674, by Mr. Holland, the incumbent, and the first sermon was preached in the church on the 23rd of May 1675.

The interior is nothing more than a long narrow room, with a simple cornice around the walls. The tower protrudes at the north west angle, and affords a space for a small gallery between that and the south wall, containing an organ which was erected in 1777.[1]

In a window at the east end of the south side is stained glass, representing certain coats of arms, with this inscription beneath them.

"The arms of the worshipful company of Grocers, the patrons of this living, and of Dame Margaret Slaney, by whose bounty this rectory was purchased, were restored by the Grocers' Company in the year 1824, the original arms placed in this window in the year 1664, having been lately destroyed by a storm of wind."

Near the pulpit, which is against the south wall, is a tablet "Sacred to the memory of Jane Mary Sharpe, daughter of John Harrison, of Epping." "Died, June 3rd, 1823. This tablet was erected by her husband, Lancelot Sharpe, M. A. F. S. A. minister of this parish, grateful for 20 years of happiness enjoyed in her society."

In the vestry room, which is at the west end beneath the gallery, is a small stone engraved as follows :—

"Praise God for Mary Benam, widow, a good benefactor to the poore of this parish and St. Olaue's, next adjoyning, who died the 9th day of Sept. A.D. 1577. and left lands for the releife of the poore of theis two parishes to the yearlye value of £10. 14s. 8d. for ever."

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[1] The length of the church within the walls, is 78 feet, breadth 32 feet, and height 24 feet.

The tower contains six bells, the greater number of which have on them the date 1682,3. Two of them, however, are much older, (Malcolm says the date upon one is 1458) and have around them black-letter inscriptions, containing probably the name of the saint or saints, to whom they were dedicated.

During a recent tour through Normandy, the writer was present at the *consecration of a bell;* and as this is a ceremony which, although common in England previous to the Reformation, is now unknown amongst us, a brief notice of the circumstance may not be out of place.

It was at the church of St. Exupere, at Bayeux, a city celebrated for its cathedral and its historical tapestry, that the ceremony took place. A new tower and spire, Italian in the details, Norman in the outline, (probably in imitation of that which had preceded it,) had been erected on the north side of the church; and the bell, intended to be placed therein, was suspended from a scaffold on the east side of this tower. A temporary altar stood near it adorned with crucifix, candlestick, and pix, and around the bell were boys in white surplices, bearing incense; the curé and three priests of less importance in their proper robes; and several vergers and attendants in surplices with silver crosses, and elevated lanterns. The curé first read to the assembly, which consisted of about a hundred women, a long declaration of the uses of the bell,—stating that it served to call the faithful to the service of God, and to tell the various offices that were going on; that it communicated joyful or sad news, and would tend to mitigate the grief caused by the latter, or to increase the pleasure of the former;—and he begged the people to unite with him in soliciting the good will of God towards the bell. Various prayers after an established ritual were then read, and the

attendant priests laved the bell with a bunch of myrrh dipped into "holy water," chaunting monotonously during the whole time. A riband was then tied round the clapper, the bell was anointed by the curate with oil, and under it various powders of powerful odour were burnt. Making use of the riband the Curé struck the bell three times with the clapper; and afterwards a lady who was the god-mother of the bell,—if we may so speak,—struck it in like manner, and some of the attendants and spectators did the same thing. The clapper was then wrapped in a napkin, the inside of the bell was again fumigated, and anointed; and the whole party adjourned to the interior of the church to celebrate mass. An inscription on the outside of the bell stated that "it was given in 1838, to the church of St. Exupere by M. Jean Baptiste Gregoire Gueroult de la Bigne, blessed by M. de la Fontaine, Curé of the parish, and named *Clementine* by M. Agapit Antelme, and his wife."

ALLHALLOWS', LONDON WALL.

"The Londoners, like the Lacedæmonians of old, slight fenced cities as fit for nothing but women to live in, and look upon their own to be safe, not by the assistance of stones, but the courage of its inhabitants."

CAMDEN.

THE wall which formerly surrounded the comparatively small space of ground constituting ancient London,—and beyond which the metropolis has spread out so enormously on all sides, that the original area forms not a tithe of the present whole, was at one time regarded as of the utmost importance to the safety of the city. The Romans, we are told, under Constantine, first walled it about with rag-stones, bonded together by layers of tiles at certain intervals; and for many years afterwards, the walls thus formed, the forts with which it was strengthened, and the ditch by which it was surrounded, were carefully maintained;—duties being levied for the purpose on various articles of merchandize sold within the city. As, however, the people advanced in numbers and in skill, and the irruptions of barbarians became less frequent, the value of London Wall was lessened, and long before Camden penned the sentence at the head of this paper, it was quite unregarded.

The church represented above, which was dedicated to All-Saints, stands adjoining to the line of old London Wall,[1] to the west of Broad Street; and from this circumstance had its second title to distinguish it from other churches also dedicated to All-Saints.[2] There is no re-

[1] The sexton informed us, that when digging for a grave in the churchyard a short time since, they reached, at a depth of 13 feet from the surface, a mass of masonry, which they believed to be a portion of the London wall. This was behind the east end of the church, and about four feet from the present north wall of the yard.

[2] For particulars concerning the dedication to All Saints, see account of "All-hallows', Barking."

cord of its foundation. Thomas *dictus* Richer de Sanston was rector in 1335; but the number of rectors who had filled the office previous to that time is unknown. There is an engraving of the old church extant, which shews it to have been a small and unimportant building in the pointed style, consisting of two ailes and a low tower formed of timber. It escaped the fire of 1666; but in 1764 had become so dangerously dilapidated, that the parishioners were obliged to obtain an act of Parliament empowering them to take down the old edifice and rebuild it. The present church was afterwards erected, at a cost of £2,941. Mr. Dance the younger, was the architect, Mr. Joseph Taylor, the builder. The first stone was laid, July 10, 1765; the church was consecrated Sept. 8, 1767.[1] At that time, the Rev. Benjamin Mence, A.M. was rector. The present rector is the Rev. G. Davys, D. D. Dean of Chester, and Chaplain to the Queen. Dr. Davys was tutor to her Majesty before she ascended the throne.[2]

The interior of the church is a monument of bad taste, being not merely inappropriate, but of itself ill designed, and very ugly. Attached columns of the Ionic order at the sides of the building, support a frieze,—instead of an entablature,—from which rises a camerated ceiling, divided into a number of small panels, all absurdly overlaid with leaves and flowers, by way of ornament. A

[1] Malcolm's "*Londinium Redivivum*," Vol. II. p. 65, and Allen's "History of London," Vol. III. p. 197. This latter work contains some minutely detailed descriptions of various churches in the city, from the pen of a gentleman who has paid much attention to ecclesiastical architecture, Mr. E. J. Carlos.

[2] The patronage of the rectory anciently belonged to the prior and convent of the Holy Trinity, near Aldgate. At the dissolution of religious houses in the reign of Henry VIII. it devolved to the crown, and is still in the hands of the monarch.

niche-headed recess serves for the chancel ;—the upper part of this is also formed into sunk panels, each containing a flower. Light is admitted to the church from small windows on either side of the camerated ceiling. The pulpit is attached to the north wall, and is approached by a flight of steps from the vestry-room. A gallery at the west end of the church contains a very diminutive organ.

Over the communion table is a copy of Cortona's picture of Ananias restoring Paul to sight, executed by Nathaniel Dance, (afterwards knighted,) and presented by him to the church. On either side of the recess are two smaller paintings representing Moses and Aaron.

On the north side of the chancel is a tablet thus inscribed :—

"Sacred to the memory of the Rev. William Beloe, M.A., Prebendary of St. Paul's, London, and of Lincoln Cathedrals, and 20 years Rector of this parish. He died April 11, 1817, in the 60th year of his age, and was interred under the chancel of this church. This memorial of his piety and resignation, his learning and his worth, is consecrated by his afflicted family."

Mr. Beloe was the author of several works, and was one of the librarians of the British Museum. His translation of Herodotus is well known.[1]

On the opposite side of the church is a large tasteless monument surmounted by a bust, commemorative of Mr. John Patience, Architect. The face of the bust bears an expression of surprise, excited without doubt, a modern writer jokingly observes, by the strange architecture which he sees around him.[2]

[1] Mr. Beloe at one time lived in the house in Brompton Row, which was formerly occupied by Count Rumford.

[2] "Allen's History," *ut supra*.

At the west end, near the organ gallery, two monuments belonging to the old church, and which had long lain disregarded in the vaults, have been recently erected. One is to the memory of " that worthy gentleman Edmond Hammond, Esq. who departed this life 24 Aprill, 1642," leaving a house in Shoreditch to the parish, producing then £ 10 *per annum*, but now £45, and the other to Mrs. Joan Bence, who died on the 16th of January 1684. The latter is a beautiful piece of sculpture. They are both of white marble, but being much discoloured and injured by the treatment which they had received, have been carefully painted with turpentine and colour.

The exterior of the church, with the exception of the tower, which is of stone, and is surmounted by a small Corinthian temple, is of brick, and perfectly plain. The tower itself is dumpty and ill-proportioned, and is further disfigured above the doorway by a high pediment: which, with the two columns and entablature supporting it, takes the pleasing (?) form of a sentry box.

According to the parish books, (which commence in the year 1455,) an " ancker " or hermit resided near the church, and appears to have been a benefactor to it. This part of London was not covered with houses, until comparatively a recent date, (on account of the marshy nature of the soil,) but it is notwithstanding difficult at this time to imagine the residence of a *lonely* man in the parish of All-Hallows, London wall.

ST ANDREW'S BY THE WARDROBE.
Blackfriars

London Published by C. Ellis, Fleet Street March 1, 1830.

ST. ANDREW'S BY THE WARDROBE,

ST. ANDREW'S HILL, EARL STREET.

THE parish of St. Andrew by the Wardrobe was united after the fire of 1666, to St. Anne's, Blackfriars. The churches of both had been destroyed, and when that of the former was rebuilt, it was made to serve the two. Both these parishes abound with associations of great interest in the eyes of the antiquary and the historian; and it will be desirable therefore, as an introduction to the account of the church, to mention, although very briefly, some few circumstances connected with their early history. First, then, of St. Anne's, Blackfriars.

In the year 1276, the Lord Mayor and the Barons of London granted to Robert Kilwarby, Archbishop of Canterbury, at one time a monk of the Dominican order,[1] a portion of ground near Baynard's Castle; and there, with the aid of various individuals, and by using the materials

[1] Dominic, the founder of this order, was born in Old Castile, about the year 1170, and died in 1221. The brethren were called indifferently Dominicans, Preaching friars, Jacobins, (because their first house in France, was in the *rue St. Jacques* at Paris,) and Black-friars, from the colour of their dress. They first came into England in 1221, when they settled in Oxford. At the time of the dissolution, there were no less than fifty-eight houses of them in England and Wales.

of the old tower of Montifichet situated in the neighbourhood, and which, being dilapidated and destroyed, had been also given to him, he built a large church and residences for the black-friars. King Edward I. and Queen Eleanor were benefactors to the establishment, and ultimately it became of great importance; many parliaments were held there, and it was used as a place of safety for the royal records.

In the reign of Henry VIII. the monastery was surrendered to the king, among the other religious establishments, and in 1550, it was sold by the succeeding monarch; and the church, which contained the remains of many individuals of high rank, (the heart of Queen Eleanor, the body of King James of Spain, that of Sir Thomas Parr, father of Queen Katherine, and many others) was entirely destroyed. The inhabitants, being thus deprived of a place of worship, complained greatly; and in consequence, Sir Thomas Cawarden the purchaser provided them with a chamber, wherein they were able to meet.

In the year 1597, part of the roof fell in; and at the time that this was repaired, the inhabitants increased the size of the church considerably, as they also did in 1613; when the sum of £1546. 6s. was expended.[1] In 1666, it was entirely destroyed by fire; and as it was not afterwards rebuilt, the site was used as a burial ground.[2]

[1] The church or chapel of "St. Anne within the precinct of Blackfriars," as it was ordained to be called, was consecrated on the 11th of December, 1597, by Dr. E. Stanhope.

[2] The precinct of Blackfriars, in common with that of many other religious houses, was held to be a place of sanctuary; and was in consequence the resort of those who had offended the laws. The officers of the city did not dare to act within its walls; and many men, guilty of great misdemeanors against society, there carried on their plans with impunity. During the reign of Queen Elizabeth, the city and the owners of Blackfriars had a long contest respecting this usage,—the city claiming the right of govern-

The parish to which that of St. Anne, Blackfriars was united, namely St. Andrew's by the Wardrobe, was originally known as St. Andrew's *juxta* Baynard's Castle: and was so called, in consequence of its nearness to that edifice, which was a strong tower erected on the banks of the Thames in the reign of William I. by one of the Baynard family, who came into England with the conqueror.

In 1213, Baynard's Castle fell into the hands of the Fitzwalters, (the chief bannerets of London, probably in fee for this castle,)[1] and with it also a certain extent of land and houses around it, which was the wardship of St. Andrew. The church may have been founded at this period. It was in the gift of the family of Fitzwalter for some time as castellans of Castle Baynard. The Castle afterwards came into the possession of the crown, and was occasionally used as a Royal residence by several sovereigns;[2] and with it, or afterwards, came the right of presentation to the church, which is exercised by the monarch to this day.

The first rector of whom any mention is made, namely Robert at Mersh, was presented previously to 1322.

The patronage of St. Anne's, Blackfriars, (a curacy,) belongs to the inhabitants of that parish, by purchase from Sir George Moore, who seems to have been the represen-

ment there, and ultimately, Blackfriars was deprived of these privileges and made part of the city, fortunately for the morals and safety of society. The greater the degree of *certainty* with which temporal punishments shall follow crime, the more rapidly will crime be lessened.

[1] At the commencement of a war, he was bound to appear at the west door of St. Paul's, armed and mounted, with twenty attendants; and there to receive from the Lord Mayor the banner of the city, and with it a horse worth £20. and £20. in money.

[2] The Duke of Glo'ster, afterwards king Richard III. occupied this castle at the time he assumed the sovereignty. Shakspeare lays one scene of his play there. It was burnt in 1666.

tative of Sir Thomas Cawarden ; and they therefore present to the united living alternately with the crown. The Rev. John Harding, A. M. is at this time the rector.[1]

The church illustrated by the accompanying views, (and sometimes erroneously called St. Anne's, Blackfriars,) was completed under the direction of Sir Christopher Wren in the year 1692, at the cost of £ 7060. 16s. 11d. The length is 79 feet, the breadth 59 feet, and the height 38 feet. The altitude of the tower is about 86 feet.[2]

The annexed engraving represents the interior of the church, as it appears seen from the west end. Square pillars in two stories divide it into a nave and ailes, and support a camerated ceiling above, which is formed into panels of capricious outline by moulded bands. Along the centre of the ceiling are disposed five bold wreaths of flowers, which are beautifully executed ; and below are other panels containing figures and cherubim in high relief. In the side walls are two tiers of windows to light the church, and at the east end is a large plain window with stained glass border. There is a gallery round three sides of the church.[3]

The altar-piece is quite plain, (consisting of pilasters, entablature and circular pediment, with an attic at the back, supporting urns) ; but the chancel is rendered peculiar in appearance by the occurrence of three large marble

[1] When the parish was first called St. Andrew's by the Wardrobe, is not exactly ascertainable. The house used as the King's Wardrobe, and which was immediately contiguous to the church, was built in the 14th century by Sir John Beauchamp : and was purchased of his executors by Edward III. "*Londinium Redivivum.*" [2] "New View." p. 125.

[3] An inscription on the west gallery states that it was erected in 1774. The organ was regilt in 1838, at the expense of R. Currey, Esq. At this same time the church was repaired under the direction of Mr. Teulon, Architect.

monuments of pyramidal form, against the east wall, and which may be seen in the engraving; two being on the north side, (inscribed to the Rev. W. Romaine, and the Rev. Isaac Saunders,) and one on the south side, (dedicated to the Rev. W. Goode). Mr. Romaine's monument which was executed by Bacon in 1796, is surmounted by a fine bust of the divine, and displays in the upper part, a figure of faith standing near a sacrificial altar, with the New Testament on her arm, open at John i. 29, and pointing with a telescope to the Saviour above. On the lower part is a beautiful inscription setting forth his character.

"In a vault beneath lies the mortal part of the Rev. William Romaine, A. M.; 30 years Rector of these united parishes, and 46 years lecturer of St. Dunstan's in the West. Raised up of God for an important work in his church; a Scholar of extensive learning; a Christian of eminent piety; a Preacher of peculiar gifts and animation; consecrating all his talents to the investigation of sacred truth:—during a ministry of more than half a century—He lived, conversed, and wrote, only to exalt the Saviour. Mighty in the Scriptures, he ably defended with eloquence and zeal the equal perfections of the Triune Jehovah exhibited in man's redemption; the Father's everlasting love; the Atonement, Righteousness, and complete Salvation of the Son; the Regenerating influence of the Eternal Spirit, with the operations and enjoyments of a purifying Faith. When displaying these essential doctrines of the Gospel with a simplicity and fervour rarely united, his enlivened countenance expressed the joy of his soul; God owned the truth, and multitudes raised from guilt and ruin to the hope of endless felicity, became seals to his ministry, the blessings and ornaments of society. Having manifested the purity of his principles in his life, to the age of 81, July 26, 1795, he departed in the 'triumph of faith,' and entered into glory.'

Mr. Romaine was chosen to the rectory of Blackfriars in 1764; but owing to a dispute concerning the election, —and which led to proceedings in the court of Chancery,— he was not admitted till 1766. Finding the rectory house much out of repair, and unfit for a habitation, he pulled it down, and rebuilt a substantial dwelling close to the

church. It was Mr. Romaine's custom to preach a sermon on the 2nd of March in every year, being the day of his election to the living, giving a short account of the progress of the gospel.[1]

The adjoining monument,—dedicated to Mr. Saunders, the late respected minister of the parish,—is also surmounted by a bust, and presents an apotheosis. The pastor is supposed to be suddenly translated by angels, and about to receive an immortal crown, which appears in the glory above. On an open bible sculptured in the lower part of the tablet, is the last significant text uttered by his lips, " Ye are complete in Him ; " and below is the following inscription :—

Isaac Saunders, A. M. died Jan. 1st. 1836, aged 54 years. He was ordained curate of this church, A. D. 1804; was elected Sunday afternoon lecturer, 1806, and rector, 1816 : in all which offices, receiving mercy of the Lord to be faithful, as a Preacher, he shunned not to declare all the counsel of God :—as a Pastor he watched for souls as one that must give account; as a Christian he shewed himself a pattern of good works ; until after having made full proof of his ministry during a space of thirty years, and while in the act of preaching, the words of his text inscribed above being still on his lips, his spirit was translated from these earthly courts to worship with the saints in light, and dwell for ever with the Lord. His mortal remains, interred in the chancel vault, await the day of their redemption, when they that be wise shall shine as the brightness of the firmament, and they that turn many to righteousness, as the stars for ever and ever. This monument is raised by the inhabitants of these united parishes, and many mourning friends, to the glory and the praise of God."

The cause of Mr. Saunders' *death* was an enlargement of the heart. On his decease becoming known to the parish, the greatest sorrow was manifested, and a subscription was immediately commenced for the erection of a monument to commemorate his worth, which in a short

[1] For some additional memoranda concerning Mr. Romaine, see the account of *St. Dunstan's in the West* : ante.

time amounted to £370. The present erection is from the design of Mr. Samuel Manning.

The monument to Mr. Goode is by J. Bacon, Junior. On the tablet is represented an angel seated on a sarcophagus, and holding the Testament ;—it is thus inscribed :—

"Sacred to the memory of the Rev. William Goode, M. A. whose mortal remains lie deposited in the chancel vault beneath. He was nine years curate and lecturer, and twenty one years rector of these united parishes. In doctrine he shewed uncorruptness, in preaching gravity, in conduct sincerity: uniting superior talents with steady perseverance, and considerable attainments with sound judgment, he successfully devoted them to the service of the sanctuary, and adorned the truths of the gospel by the purity of his life. In the midst of his days and the vigour of his intellect, he was called to his rest on the 15th of April 1816, in the 55th year of his age. By his removal, many beneficent institutions have lost an able advocate ; a laborious minister has been taken from these parishes, an invaluable parent from his family, and a faithful monitor from his friends ; who in token of their esteem have erected this monument to perpetuate his worth."

Mr. Goode became curate of the parish of St. Andrew's in 1786 : and on the death of Mr. Romaine in 1795, he was appointed to the living, (on the petition of the parishioners) by Lord Chancellor Loughborough. In 1799, Mr. Goode established a soup house in Blackfriars, which was the origin of the "Association for the relief of the poor of the city of London ;"[1] and in 1809, he formed a Sunday school in the parish, probably the first that was opened in the city.

Near these last mentioned monuments, are others in memory of the widow of Mr. Romaine, (ob. Oct. 3rd. 1801.) of Mr. Saunders' widow, (ob. May 30, 1837.)

[1] During the distribution, at the premises of the Association, commencing on the 27th December, 1837, and continuing in active operation until the 19th of March, 1838, 1,136¼ tons of coals, and 188 tons and 19 cwt. of potatoes, were sold to the applicants recommended by subscribers, at very reduced prices.

and of his daughter Mary who died on the 5th of June, 1837.[1]

The exterior of the church, which is here represented, is constructed of brick, with stone dressings, and is devoid of architectural pretensions.[2]

[1] The tablet to Mrs. Saunders was erected by the ladies of the parish.

[2] The length of the church is 75 feet, the breadth 59 feet, and the height 38 feet. The square tower is about 86 feet in height. "*New View of London.*" p. 125.

ST ETHELBURGA.
Bishopsgate Street

London. Published by C Tilt. Fleet Street, March 1st 1839

ST. ETHELBURGA'S,

BISHOPSGATE STREET.

THE reign of Ethelbert, the fourth king of Kent, is memorable in British annals, as being that in which Christianity was first publicly recognised in this country. Himself the convert, and afterwards the protector, of Augustine the missionary from Rome, he speedily induced his people to give heed to the preaching of that apostle and his followers, and (although without actively exerting himself in the cause,) materially assisted the progress of religion. His queen, Bertha, had been baptized even long before his conversion: and his daughter Ethelburga, or, as it is sometimes written, Edilberga, was also a christian; so that they afforded in themselves an example of great weight.

It was to this daughter Ethelburga,—the first christian princess in England, and the wife of Edwin, king of Northumberland,—that the little church under consideration was dedicated. She herself died in the 7th century, in a monastery which she built after the death of her husband; but when the church was founded is unknown. The first rector mentioned by Newcourt, is Robert Kilwardeby,

who held the living previous to 1366; and this appears to be the earliest circumstance touching the church that is known.

The advowson was vested in the prioress and nuns of St. Helen's, and continued in their hands until the dissolution of monasteries in 1539; when it devolved to the crown. It was afterwards granted by Queen Elizabeth to the Bishop of London and his successors; and since then it has not changed hands. The present rector is the Rev. William Parker, A. M.

The accompanying engraving represents the interior of the church, as seen looking towards the south east; from which it may be observed to consist of a nave and south aile, separated by plain clustered columns and pointed arches which support a clerestory, wherein are small windows. The ceiling, which is nearly flat, (sloping a little towards the sides,) and is divided into compartments by plain tie-beams supported on corbels, has been recently constructed under the able direction of Mr. William Grellier, Architect.[1] There are long pointed-headed windows without mullions in the south wall of the aile, and corresponding openings, now bricked up, in the north wall of the nave, leading to the opinion that there never was a corresponding aile on that side. The general character of the architecture renders it probable that this building was constructed in the fifteenth century. The altar-piece, erected afterwards, and at a time when congruity of style was not considered important, consists of small Corinthian columns and entablature; the whole, mean in itself, and quite out

[1] The amount of the contract for executing the alterations, was a little more than £200. Previously, a roof of a ruder character than the present and of which the tie-beams and king posts were exposed, covered the church.

of place. The window above it contains the arms of the city of London, the arms of the Sadlers' Company, and those of the Vintners' Company in stained glass, together with a small head in the same material.

In the aile is a gallery of curious workmanship, which was erected in 1630, at the cost of "Owen Saint Peere of this parish."[1] A more modern gallery at the west end contains a small organ. The stone font, represented in the foreground of the engraving, is a curious specimen of the mongrel style of design which, in the reign of Elizabeth and of James, preceded a more perfect knowledge of Italian architecture in England. There are several monumental tablets against the walls, but none requiring description.

At the west end of the church is a small tower which was formerly open to the main building. The large pointed arch springing from clustered columns and spanning the nave, is visible in the upper part of the tower.[2]

The entrance to the church is between the two shops which project in front of it.[3]

Above them and over the entrance, is seen part of an obtusely pointed window, divided into three lights with cinque-foil heads. This west wall is formed of rubble work;—that is, of unsquared stones and mortar, the interstices being filled in with other smaller stones.

According to an engraving of the church published in 1736, the west wall then terminated in a pedimental form,

[1] Stow's "Survey." B. II. p. 99.

[2] In the upper part of the tower a curious sculptured figure of stone was formerly preserved. Some few years ago it was removed, to serve as a guide to the modeller in the preparation of a silver figure which now crowns the beadle's staff. Its after fate is a mystery.

[3] In the porch are some remains of carving of the 16th century. The door of the church is pointed.

and had large openings or embrasures in it. Above the tower was an octagon spire of wood.[1]

[1] The length of the church within the walls is 54 feet on the north side, and 56 feet 6 inches on the south side; the breadth 26 feet 3 inches at the east end, and 29 feet 3 inches at the west end. The height is 30 feet 9 inches to the centre of the ceiling.

ST. MARY'S AT HILL,

THAMES STREET.[1]

In Nichols's "Illustrations of the manners and expenses of Antient Times," there are some curious particulars of the old church of St. Mary: from which we may gather that it had a cross aile, or transept, and two ailes to the nave; that there were seven altars in it, and that it was well appointed.[2] It must have been of ancient foundation, for we know that in 1336, Rose de Wrytell founded a chauntry there: and that in 1337, Richard Hackney presented Nigellus *dictus* Dalleye, to the rectory. At the end of the 15th century the north aile was rebuilt, and various large repairs executed: and in 1500 a south aile was commenced on the site of the Abbot of Waltham's kitchen, as well as the steeple at the west end.[3]

[1] Called in old records, *S. Mariæ ad Montem.*

[2] The registers speak of a Pardon church-yard attached. There was a similar place on the north side of St. Paul's Cathedral.

[3] During the prosecution of these reinstatements, according to Fabian, a coffin of decayed timber was found, which had therein the body of a woman, the skin whereof was whole, and the joints pliable. After remaining above ground for some time, an unpleasant odour was evolved, and it was therefore again buried. An inscription shewed that it was the body of Alice, wife of Richard Hackney, who was sheriff in the year 1321; so that it had lain there probably 160 years before it was disinterred.

Stow mentions the names of various individuals who were buried in the church; among them the following had served the office of lord mayor. Nicholas Exton, in 1387. William Cambridge, in 1420. William Remington, in 1500. Sir Thomas Blanke, in 1582, and Sir Cuthbert Buckle, in 1593.

By the fire of London, the church was seriously injured, but not entirely destroyed; for though the interior, and the east end were rebuilt by Wren between 1672 and 1677, the old tower and several of the walls were left standing. After the restoration was completed, the parish of St. Andrew Hubbard was united to that of St. Mary at Hill, and the church was made to serve the inhabitants of both parishes.[1]

Within a comparatively short period of time, the west end and tower have been taken down and rebuilt of brick, and even later still, other portions of the exterior have been reinstated.

The whole area of the building is an oblong figure, 96 feet long, 60 feet broad, and (to the centre of the cupola within the church) 38 feet high. An ambulatory is formed at the west end of it, and the body of the church is thereby rendered nearly square.

Four Italian doric columns placed within the area support entablatures proceeding from pilasters against the side walls, so as to produce a cruciform arrangement of the ceiling. The centre space between the four columns is

[1] The advowson of St. Mary's belongs to the Parishioners, having been purchased by them about 1638. That of St. Andrew's is vested in the Duke of Northumberland, and the right of presentation to the united rectory, is therefore exercised by him and the parishioners alternately. The Rev. W. J. Rodber, M.A. is now rector. He was appointed by the parishioners. The Rev. H. T. Curry is curate.

covered by a cupola ornamented with plain sunk panels, and Grecian fret-work: the arms of the cross are arched. Two large windows, north and south, have stained glass borders around them, and a "glory" in the upper part.

The altar-piece is a confused composition of Corinthian columns, entablature and pediment, carved in oak.

Against the north wall amongst many other tablets is one to Mr. John Woods, who died in 1658.

Against the east wall, at the south side, is a plain slab thus inscribed:—

"Within the communion rails lies interred the body of the Rev. John Brand, 22 years and 6 months the faithful rector of this, and the united parish of St. Andrew Hubbard. He was also perpetual curate of Cramlington, in the county of Northumberland; and he was Fellow, and Secretary, of the Society of Antiquaries of London. He died 11th of September 1806, in the 63rd year of his age. His affectionate Aunt, Mrs. Ann Wheatley, of Newcastle-upon-Tyne has erected this monument to his memory."

Near the last is a monument to Samuel Wilson, Esq. deputy of the Ward of Billingsgate, who was buried in a vault under the church in 1834. A sculptured tablet to John Harvey, Esq. (ob. Oct. 12. 1700.) displays some beautiful workmanship by Kidwell. Servington Savery, who was evening lecturer of this parish for 33 years, is commemorated by a tablet against the south wall. He died on the 1st of May, 1818.

The exterior of the east end of the church, as represented on the following page, stands in Thames Street. It appears to be the only remaining portion of Wren's design; and even if this had been destroyed, the great master's reputation would have lost nothing. The broken pediment in the centre, a form much used during Wren's time, is now justly repudiated, as contrary to reason, and therefore offensive to good taste.

The rectory house which adjoins this end of the church on the south side, was rebuilt in 1834.[1]

[1] The fellowship Porters attend annually at this church on the first Sunday after Midsummer day.

Drawn by [illegible] Engraved by [illegible] Knee.

ST. BRIDES,

Fleet Street

London, Published by [illegible], Fleet Street, Apr[illegible] 1839.

ST BRIDE'S.
Fleet Street.

London Published by C. Tilt, Fleet Street April 1 1839.

ST. BRIDE'S,

FLEET STREET.

CAMDEN says, that Kildare in Ireland was eminent in the first ages of the Irish church as the birth-place or residence of the pious virgin *Bridgid:* who lived about a thousand years ago, (this was written at the end of the 16th century) and was well known in England and Scotland, as well as Ireland.[1] She died about the year 525, and according to what the same author elsewhere says, was buried at *Dunum,* now called, Down, with Patrick and Columba in one tomb, whereon was written,—

> 'Hi tres in Duno tumulo tumulantur in uno,
> Brigida, Patricius, atque Columba pius.'

It was to this Bridget, or Bride, as she has been called since, and not to the Danish widow of the same name, who, several centuries after, instituted the order of the nuns of St. Bridget, that the church under consideration, was dedicated. It is the only one in the city that is so called, and was probably founded at a very remote date; although the earliest information we have concerning it, is the fact, that three rectors are spoken of as having held the living previously to the year 1362. The patronage of

[1] "*Britannia,*" Gibson's Edit. p. 989.

the vicarage is vested in the Dean and Chapter of Westminster. It was formerly a rectory, probably till the year 1529; and was in the presentation of the Abbot and Convent of Westminster. After the dissolution of the convent, Henry VIII. formed Westminster into a bishopric, and bestowed St. Bride's upon the new diocesan. Queen Mary afterwards reinstated the abbot, and restored the living to him; but in the reign of Edward VI. things were again changed, and it was granted to the Dean and Chapter of Westminster, who had been restored. The present highly-gifted incumbent the Rev. Thos. Dale, M.A. was instituted in the month of January 1835.[1]

The old church is said to have been a very small building previously to 1480; about which time William Venor added a nave and side ailes, making the old part serve as the choir:[2] and recorded his assistance by causing the figure of a vine to be sculptured in the stone-work, both inside and out;—"a rebus of his name," says Stow, "as if it had been Vinor."[3] Among the various individuals buried there, we find Wynkyn de Worde the noted printer, who flourished during the reign of Henry VII. and Sir Richard Baker, the author of the "Chronicles of the

[1] The living of St. Bride's became vacant on the 6th of January 1834, by the promotion of Dr. Joseph Allen to the bishopric of Bristol. The presentation to the living thus devolved, for that turn only, upon his late Majesty William IV, by virtue of his prerogative royal; and by him, at the recommendation of Sir Robert Peel, then prime minister, Mr. Dale was presented,—a preferment, which, we have reason to know, was quite unsought for on his part.

[2] "The partition betwixt the old work and the new, sometime prepared as a screne to be set up in the hall of the Duke of Somerset's house in the Strand, was bought for eight-score pounds, and set up in the year 1557." "*Stow's Survey, Strype's Edit.* B. III. p. 265.

[3] We have elsewhere mentioned a somewhat similar circumstance at St. Mary's, Woolnoth.

Kings of England." The latter died in the Fleet prison in 1644.

The Earl of Dorset, in 1610, gave to the parish a large piece of ground on the west side of Farringdon Street, to be used as a cemetery, on condition that they should not bury on the south side of the church which faced his mansion, in Dorset court. After the great fire of 1666, by which this house was burnt, the parish obtained an annulment of this restriction.[1]

By the same fire which consumed Dorset house, the old church was entirely destroyed; and for some time the parishioners appear to have been deprived of a place of worship; for the present edifice was not constructed until 1680. Sir Christopher Wren was the architect; Mr. William Dickenson the superintending surveyor. The cost was £11,430. The steeple was not commenced until some time afterwards; for according to an entry in the parish books, the first stone was laid October 4th, 1701. It was completed in 1703.

The steeple as left by Wren, was 234 feet in height from the ground, in consequence of which great elevation, and from the want of proper precautions, it was twice seriously injured by lightning. On the first of these occurrences, namely in June 1764, so much damage was done, that it was found requisite to take down 85 feet of the spire. The metal vane, the cramps with which the masonry was secured, and the other iron work employed in the construction, led the electric fluid down the steeple, in the

[1] Relative to the Dorset family it may be remarked, that some of the biographers of the celebrated Earl of that name, better known in the reign of Queen Elizabeth as Sackvil, Lord Buckhurst, state that his heart and hand were buried in St. Bride's church-yard. The register books do not appear to contain any notice of the circumstance. He died in 1608.

absence of any continued or better conductor; and as at each point where the connection was broken off, a violent disruption necessarily ensued, the stone-work was rent in all parts, and projected from its situation. One stone weighing nearly 80 pounds, was thrown over the east end of the church, and fell on the roof of a house in Bride Lane, while another was forced from the bottom of the spire through the roof of the church into the north gallery. Mr. afterwards Sir William Staines, was employed to repair the damage; and in doing so he lowered the spire, eight feet, either by direction of the parish authorities, or on his own responsibility, without as it would appear, any sufficient reason for this mutilation.[1] The whole cost of the injury caused by the lightning at this time, was estimated at £ 3000. On the recurrence of this accident which took place in 1803, the damage was much less considerable.

Pursuing the chain of circumstances forming the history of the church, and before entering upon any examination of the building, we may here speak of the alterations which were made in the approaches to it from Fleet Street in the year 1825. Previous to that time, the symetrical and graceful steeple which the church possesses, was entirely shut out from view by surrounding houses; and there was no situation nearer than Blackfriars bridge, (still one of the best positions) from which it could be advantageously viewed. On the 14th of November, 1824, however, a fire broke out in Fleet Street, and destroying many of the houses which had shrouded the church for

[1] The upper part of the spire was for a long time preserved entire on the premises of a mason in Old Street Road, near St. Agnes le Clare. The Philosophical Transactions for 1764, contain two papers, one by W. Watson, Esq., and the other by E. Delaval, Esq.; giving an extended account of the damage done by the lightning on this occasion.

more than 120 years, shewed what an ornamental feature of the metropolis had been thus long hidden. A public meeting was called, to consider the best means of preserving a view of the church; a subscription was entered into, for the purchase of the ground next the street, and J. B. Papworth, Esq. Architect, having been directed to prepare plans for a passage way leading up to the church, submitted the design, which was afterwards executed.[1] This is known as 'St. Bride's avenue,' and is partly shewn in the annexed engraving of the steeple, representing it as viewed from the north side of Fleet Street.[2]

St. Bride's steeple is unquestionably, a most successful and beautiful design, as well as a fine specimen of Wren's skill in construction. Each of the four octagon stories pierced with openings, and which compose the lower part of the spire, is beautifully proportioned, and together, in their mutual relations, they are most harmonious. The parts are simple, almost severe; the effect of the whole agreeable and good. Every succeeding writer who has described this church, has lauded the steeple without reserve, pronouncing it second in beauty only to that of Bow church,—Wren's masterpiece in this class of design. On the first

[1] To this undertaking the inhabitants contributed liberally: as did Archbishop Howley, then Bishop of London. The cost of the alterations was very great, for as all of the houses were insured, the owners required remuneration, as if for new erections. The late John Blades, Esq. of Ludgate Hill, was the chief promoter of the improvements, and is said to have given £ 6,000. towards it, in consequence of a deficiency to that amount in the subscription. In Hone's "*Every Day Book*," Vol. I. col. 85, a view is given of the church as it appeared after the fire.

[2] The first stone was laid on the 3rd of November, 1825, by Mr. Blades, assisted by the talented architect, in a mass of masonry about the centre of the west side of the avenue, accompanied by a vessel containing pieces of the last coinage of the realm, and a brass plate with an explanatory inscription upon it.

consideration of it, an examiner may not be disposed implicitly to assent to this opinion, feeling that the mere repetition of the same forms, although in the end productive of good effect, as it does not call for the exercise of much inventive power, is not entitled to the highest degree of admiration; and that as this steeple displays less variety than many others by the same master, it has less claim to praise. Further consideration, we think, may lead to a different opinion in this case. To pile story upon story without good result, is not difficult, and requires little genius. To do so and produce the effect here attained, is quite the reverse, and needs the soundest judgment, and much taste; and we are disposed therefore to believe, that St. Bride's steeple may be confidently appealed to by Wren's admirers, as one of the best of his numerous works. In height it approaches nearer to the exquisite spires which belong to, and characterize the pointed style of architecture, than any other example, as it does too, in lightness of effect, and in gracefulness. It is still very far from possesing the same degree of beauty which belongs to some of those matchless productions of human skill; but then on the other hand, it has a charm in common with other spires designed by Wren, peculiarly its own; namely, as a record of a difficulty overcome. A spire does not belong to Italian architecture, it may in fact be regarded as a violation of a great principle of the style,—which is horizontality; and it therefore required no ordinary effort of genius so to introduce and fashion it, as to render it homogeneous with a building so designed. This effort Wren successfully made, and it has been justly said to be nearly equal in degree to what would be necessary to invent an entirely new species of building.

The two lower stories of the spire are Tuscan, the third

is Ionic, and the fourth Composite. At the angles of the parapet crowning the tower, from which the steeple rises, vases are introduced, as they are also at the base of the obelisk which terminates the spire, by which means all harsh transitions of form are avoided, and the outline of the whole, from the tower to the vane is rendered pyramidal.

The upper story of the tower with its circular-headed pediments, presents the somewhat singular feature of an attached Corinthian column at each angle, which in this case is not altogether productive of good effect. The *entasis* of the column being strongly marked, gives to the outline a crippled appearance, inducing at first sight the idea, that the superincumbent weight has caused the walls to bulge at the centre of the story.[1]

The exterior of the east end of the building is neat, and the dressings of the great window are boldly designed.

The interior of the church consists—besides the principal area—of a porch formed within the tower, and a vestibule beneath the organ gallery, separated from the congregational part of the edifice by a glazed screen. In the annexed engraving of the interior, the general arrangement can be seen. An arcade of coupled columns on either side divides the area into nave and ailes. The ceiling is waggon-headed, or arched; and is formed into five com-

[1] The present extreme height of the steeple from the ground to the ball, is 226 feet. The height of the tower to the top of the parapet is 120 feet. The height of the side walls of the church, 33 feet. Britton's "*Public Buildings of London*," which see, for plan and sections of the church, and an excellent description, by E. W. Brayley, Esq.

In the north face of the tower is an illuminated clock, which was constructed in the year 1827. It was intended to have been the first of the kind in London; but although commenced before that of St. Giles' in the Fields was not finished till some time afterwards.

ST BRIDES,
Fleet Street

London, Published by [illegible] Fleet Street, Apr[illegible] 1830.

wife and children of John Nichols, Esq. author of the "History of Leicestershire," and other valuable works. The former died, February 18, 1776. The name of his second wife is also recorded. In the vestibule at the west end among various other tablets, is one to Isaac Romily, F.R.S. This, as well as a monument to the memory of the wife of William Dove, D.D. and vicar of this parish, now on the wall of the north stair-case leading to the gallery, was formerly at the east end of the church. Mr. Romily died on the 13th of December, 1759.

Against the south side of the porch beneath the tower, is a monument to Alderman Waithman; the inscription whereon states, that he was, "in five parliaments one of the representatives of this great metropolis. The friend of liberty in evil times, and of parliamentary reform in its adverse days; it was at length his happiness to see that great cause triumphant, of which he had been the intrepid advocate from youth to age."

The vestry room which stands at the south west corner of the church, was erected in 1797. It contains several views of the church, an engraving of the descent from the cross, and a small stone tablet inscribed to Dame Elizabeth Travell, who died on the 17th of April, 1686. This latter was found in the west vault, on the 10th of September, 1800.[1]

Near the church was one of the "holy wells" with which London abounded, the waters of which were supposed to possess peculiar virtues, if taken at particular times. It was named, after the saint to whom the church was dedi-

[1] The burial ground contains a number of flat grave stones, few of which however are legible. Amongst them on the south side is one to the memory of William Bringley, a celebrated political printer. In his latter days he was chiefly supported by Mr. Nichols.

cated, St. Bride's well; and gave its name to the hospital that was founded near it by Edward VI. and that was afterwards converted to a house of correction—Bridewell. The churchyard at the east end of the church, or next Bride Lane, is considerably elevated above the road; and there an iron pump in a niche formed below the burial ground, marks the site of the well.

The London house of the Bishop of Salisbury was situated near the church; the name is retained by the adjoining square. Near to the end of Dorset Street, leading from Salisbury Square towards the Thames, was situated the "Whitefriars" Theatre; probably one of the earliest buildings for dramatic entertainments that were erected in the metropolis. It was destroyed in 1580, re-erected in 1629, and suppressed by the Puritans in 1648.

The great plague of 1665, 6, committed sad ravages in St. Bride's parish. The average mortality has been for centuries about 15 per month; but in that year, 610 were buried in August; 634 in September; and 247 in October; amounting together to 1491 persons. In the three corresponding months of the ensuing year, only 19 persons were buried.

ST. CATHERINE'S COLEMAN,

FENCHURCH STREET.

THIS edifice stands on the east side of Church Row—a turning on the south side of Fenchurch Street; and is so surrounded by houses as to be almost undiscoverable. The history of its predecessor, so far as we know, may be dispatched in very few words. A church was founded here, at all events previously to 1346, as Newcourt records the name of the rector at that date. About the year 1489, William White, who was then lord mayor, probably rebuilt or added the south aile.[1] In 1624, a new gallery was constructed.

Among the various epitaphs in the church, was a long one on the monument of Mrs. Barners, the commencement of which is pretty enough to be reprinted;—

> "In ancient times, the friends surviving gave
> Some rich memorial to the dead friend's grave,
> Gold, pearls, or gems, which custom did intend;
> Our riches ought to wait upon our friend
> In life and death. O blessed ages, when
> Men parted fortunes, and not fortunes men!

---

[1] His figure and name in stained glass, appeared in one of the windows. Strype's edition of "Stow's Survey." B. II. p. 81.

But now perverted are our present ends,
That for wealth sell the fame of living friends ;
The dead we live by, now can scant afford
The rites and sacrifice of one good word :
Of which, lest I be one, though I can bring
(For worthy obsequie) no precious thing ;
My gratitude presents unto her hearse,
My tears for balme, for offering, my sad verse."

The church remained in its original state until 1734, with the exception of various repairs and additions, which seem to have given it a somewhat heterogeneous appearance ;—but in that year, the surrounding ground having become so much raised as almost to bury the old church, it was taken down, and the present most ugly and inelegant structure raised in its stead, at the expense of the parish, under authority of two acts of parliament which enabled the parishioners to raise money by way of annuities.

The right of presentation to the church was formerly vested in the dean of St. Martin's le Grand. It afterwards belonged to the abbot and convent of Westminster, and was ultimately given by Queen Mary to the bishop of London and his successors for ever. The present rector, the Rev. Thomas Horne, brother of Sir William Horne, the late solicitor general, succeeded the Rev. Townsend Andrews, in 1812.[1]

The fabric as it now stands, and which is represented by the following engraving, is quite undeserving of illustration, except as serving as an evidence of the improvement which has taken place in public taste. It may be confidently stated that no parish in the metropolis would now allow such a piece of ugliness to be erected. It is built of brick, and has rusticated dressings of stone around the windows and doors.

[1] Mr. Townsend left £ 100 to the poor of the parish.

The interior presents merely a plain room with a flat ceiling coved at the sides, ornamented by one large oval panel with a flower in the centre. The altar-piece stands within a circular-headed recess at the east end, and is quite plain.

Amongst various monumental tablets, is one to Mr. Henry Rivington, late vestry-clerk of the parish, and brother of the well known publisher of that name. He died June the 9th, 1829.

Beneath the church there are large and commodious vaults, (approached by a door at the west end of the building) wherein a peculiarity is practised, namely, that instead of depositing coffins in the vaults themselves, graves of ordinary depth are there dug, wherein they are buried.

ST. ANNE AND AGNES',

ALDERSGATE STREET.

THIS church was formerly called St. Anne in the Willows, but from what circumstance it took this name, Stow professes not to know, unless, he adds, it was as some people say, from willows growing thereabout. Newcourt mentions a tradition which was current in the parish, that the church was built by two sisters, named Anne and Agnes; but there does not seem to be any foundation for the story. It was burnt down in 1548; but was shortly afterwards reinstated. In 1629, the steeple, which had probably been preserved from the fire, had become much dilapidated: and it was in consequence repaired; at which same time, various improvements were made in the church-yard. In 1666, however, the whole building was again destroyed by fire; and in 1680, the present structure was erected on its site by Sir Christopher Wren.

Among the monuments in the church, was an old stone inscribed with verses, the first lines of which were thus curiously arranged;—

Qu an tris di c vul stra
os guis ti ro um nere vit
H san Chris mi t mu la.

In this distich, the last syllable of each word in the upper line is the same as that of each corresponding word in the last line, and is to be found in the centre; so that it reads thus:—

Quos anguis tristi diro cum vulnere stravit,
Hos sanguis Christi miro tum munere lavit.

The advowson of St. Anne's formerly belonged to the dean of the ancient collegiate church of St. Martin le Grand. Henry VII. annexed St. Martin's to the Abbey of Westminster, and with it, this and other livings which belonged to St. Martin's. Queen Mary, in the first year of her reign, gave the advowson of St. Anne's to the bishop of London, by whom the patronage is still exercised. After the fire of 1666, the parish of St. John Zachary was united to St. Anne's; the right of presentation to which is vested in the dean and chapter of St. Paul's, who therefore, present to the united rectory alternately with the bishop.[1] The present rector is the Rev. John Hutchins, M. A.

The interior of the church is made cruciform in appearance, by the introduction of four small Corinthian columns on plinths, within the area. Entablatures pass from the columns to the walls; and from these entablatures at each side of the church, an arched recess is formed, ornamented with panels and flowers. In each angle of the building, the ceiling is flat, and presents a large circular wreath of flowers and cherubim. The altar-piece is insignificant, but it is proposed to improve the appearance of this end of the

[1] The church of St. John Zachary was in Maiden Lane. It was destroyed by the fire of 1666, and not rebuilt. The church was of very early foundation. It was mentioned by Diceto in the 12th century.

church, by the introduction of some stained glass in the window above the communion table.[1]

Of the exterior, part of which is represented above, very little can be said. The south entrance, which was originally executed in red brick, as indeed was the remainder of the church, has been lately restored in stone. The walls are now covered with compo.'

The original cost of the church, was £ 2448. 10d. It is 53 feet every way, and 35 feet high. The height of the tower and turret is 84 feet.

[1] The whole of the interior has been lately repaired and decorated. The stained glass is in progress of execution.

ST. BENE'T'S, GRACE-CHURCH STREET.

DICETO mentions "*S. Benedicti Gars-Church,*" in his survey made at the end of the 12th century; so that it was evidently founded at an early period of our history. It was dedicated to St. Benedict, (vulgarized to St. Bene't) the founder of the Benedictine order of monks;[1] and according to Stow, was called Grass-church, to distinguish it from other churches of the same name, because that the herb market was held opposite its western door. Weever mentions only one monument of an early date, which was in the church; it was inscribed, "Prey for the saulygs of Henry Denne and Joan his wyf, theyr fadyrs, theyr modyrs, bredyrs, and good frendys, and of al Christian saulygs Jesu haue mercy, Amen, who departyd this lif . . . . . MCCCCLXXXXI."[2]

The parish books contain many curious entries, marking important æras in the history of the church. On the ascension of Queen Mary, in 1553, for example, appear,—

"Paid to a plasterer for washing owte and defacing of such Scriptures as in the tyme of King Edward VI. were

[1] See a notice of St. Bene't, in the account of "St. Bene't's, Paul's Wharf." *ante.*

[2] "Funeral Monuments," Edit. 1631. p. 416.

written aboute the chirche and walls, we being comanded so to do by ye right hon. ye lord bishopp of Winchester, l^d^ chan^r^ of England, 3s. 4d." and, "Paid to the paynters for the making ye Roode, with Mary and John, £ 6." While in the first year of Queen Elizabeth's reign, 1558, occur these entries; "Payd to a carpenter for pulling downe the Roode and Mary, 4s. & 2d." "Paid three labourers one day for pulling down the altars and John, 2s. 4d."

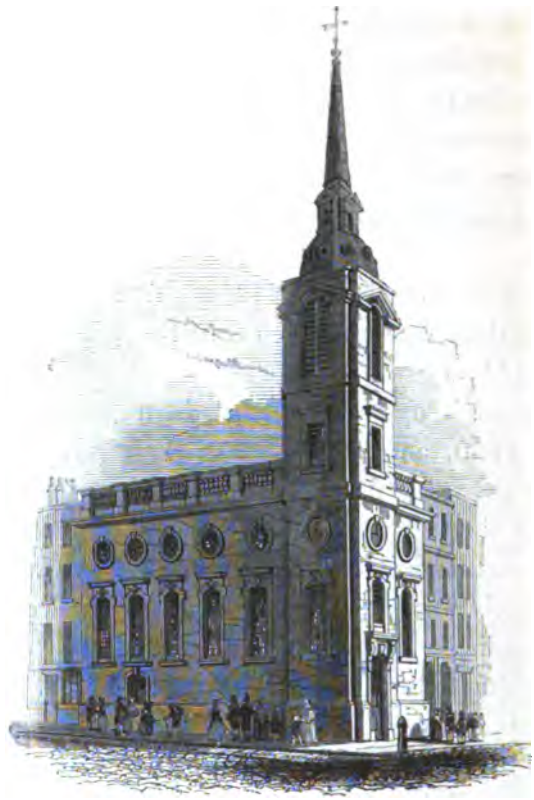
Later still, namely in 1642, we find them selling the "superstitious brasses taken off the grave stones, for 9s. & 6d."[1]

The church appears to have been generally repaired between 1630, and 1633; but was entirely destroyed in 1666 by the great fire. The steeple remained standing, for some time; but was ultimately taken down, when the whole structure was rebuilt by Sir Christopher Wren. The new church was completed for divine service in 1685; and immediately afterwards was appropriated to the use of the inhabitants of a neighbouring parish, St. Leonard's, Eastcheap, in common with those of St. Bene't's, the two parishes having been united by Act of Parliament.

The Rev. Robert Watts, junior, is the present rector.[2]

[1] Malcolm's "*Londinium Redivivum.*" Vol. I. p. 316.

[2] The right of presentation to St. Bene't's, belongs to the Dean and Chapter of St. Paul's. The patronage of St. Leonard's was formerly vested in the prior and convent of Canterbury; but since the Reformation, has been in the hands of the dean and chapter of that see,—it is one of the thirteen peculiars belonging to it. The right of presentation to the united living, is therefore exercised alternately by the latter, and the dean and chapter of St. Paul's.



The above engraving represents the west end, and the north side, of the church. The tower stands at the north west angle ;—one side being in Fenchurch Street, the other in Gracechurch Street. It is surmounted by a cupola, from which rise a series of small porches, bearing an ugly spire. The north wall shews five window-openings with circular lights above them, and is crowned by a cornice and balustrade.

The interior of the church is much smaller than would

be expected, judging from the external appearance presented by the walls and steeple; the length being 60 feet, the width 30 feet.[1] It is a plain apartment with a groined ceiling crossed by bands. There is a small gallery at the west end, but no organ. The altar-piece is of oak, and consists of Corinthian columns and entablature, supporting a broken pediment. It is adorned by gilding and by pictures of Moses and Aaron; the wall above it is painted to represent drapery and "glory."

Among the tablets affixed to the walls of the church are two to late rectors, namely, the Rev. James Townley, A.M. who held the living 28 years, and died July 15, 1778. and the Rev. George Gaskin, D. D. prebendary of Ely, Cathedral, who died June 29, 1829.

[1] The height is 82 feet. The height of the tower and spire 149 feet. The cost of the church was £3583. 9s. 5d. (Allen's "*London.*" Vol. III.)

ST. MICHAEL'S, BASSISHAW.

THE town residence of the Basing family, known as Basing's-haugh, or hall, gave its name to the street in which this church stands, as it did also to the church itself; —St. Michael's, Bassishaw, being but a vulgar corruption of St. Michael's, at Basing's-haugh.[1]

The ancient church appears to have been founded about the year 1140, and the patronage then belonged to the prior and canons of St. Bartholomew's, in Smithfield. In 1246, Henry III. gave and confirmed the advowson to Adam Basing, son of the Salomon Basing, noticed below. There is no mention made of any rector of the church, previous to Ralph de Waltham, who died in 1327, at which time the right of presentation seems to have belonged to a private individual. About the year 1430, it came into the hands of the Dean and Chapter of St. Paul's; and by them it is still exercised.[2]

The old building which is said to have been a good specimen of the ecclesiastical architecture of our forefathers,

[1] Salomon Basing, and Hugh Basing were Sheriffs in 1214. In 1216, Salomon was Lord Mayor.

[2] The present rector is the Rev. J. Beckwith.

became much dilapidated about the year 1460; and it was accordingly pulled down and rebuilt. John Burton, citizen and mercer, was a great benefactor towards this rebuilding of the church. He died in 1460, and was buried in the choir. Here also were interred Sir James Yarforde, who was Lord mayor in 1519.[1] Sir John Gresham, mayor in 1547. Sir Wolston Dixie, in 1585, and Sir Leonard Halliday, who served the office in 1605. In 1666, the church was destroyed by fire; and in 1676, the present edifice was commenced under the direction of Sir Christopher Wren. It was completed in 1679, and is a plain substantial building without any striking features. The length within the walls is 70 feet; the breadth 50, and the height 42 feet.[2]

A description of the interior will not occupy many lines. Corinthian columns, thinly set, supporting an ugly entablature, divide it into three ailes. The ceiling is camerated, and formed into panels, having also openings on each side for light to the church. In each of the side ailes there are windows, and at the east end above the altar-piece, was formerly a very large window now stopped up. Against the west wall behind the organ, is a large coat of arms in high relief. Among various monumental tablets, is one on the south side of the east wall, very beautifully sculptured, to Thomas Wharton, M. D. who distinguished himself by his exertions during the great plague which depopulated London in 1665. He died in 1673. On the north side of the same wall, is an inscription to the memory of James Rivington Wheeler, Esq.

[1] He was buried in a chapel on the north side of the choir, built by himself specially for the purpose.

[2] "Hughson's London." Vol. III.

deputy registrar of the high court of Chancery, who died April 26, 1834.[1]

The exterior of the church with its square tower and ugly belfery, is represented by the above engraving.

[1] In this church rest the remains of Alderman Kirkman, who was Sheriff elect in the year 1780; and exerted himself greatly during that disturbed period, to preserve the peace of the city. A violent cold, caught in the performance of his duties, led to his dissolution at the age of 39, soon after his election to serve as member of parliament.

ST MARY'S ALDERMARY,
Watling Street.

London Published by J. Tilt, Fleet Street, May 1 1839

ST MARY'S ALDERMARY,

ST. MARY'S, ALDERMARY.

BOW LANE.

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COLERIDGE.

THE history of Architecture from the earliest times up to the present moment, is a relation of gradual changes, for the most part springing out of each other. The mysterious temples of India and Mexico, carved out of the living rock by the patient labour of ignorant thousands; the giant architecture of Egypt, enormous in proportions, overpowering in effect,—at once the offspring and cradle of superstition; the chaste simplicity and indescribable beauty of the Greek temples, which display, we would almost say, the *perfection* of taste considered in regard to the climate of that country; and the splendid, and ultimately gaudy magnificence of Rome,—are all stages in the progress of architecture, which, when viewed singly, appear widely separated, and easily distinguishable, but which, when the intermediate parts of the road are examined, are seen to be so slightly different in the last specimens of the one and first developements of the other, as to render the

changes almost imperceptible, and the exact time of transition doubtful.

From the time of the foundation of Constantinople in the fourth century, and of the alterations in the prevailing style of architecture which then took place through various causes, up to the full perfection of the *pointed* style, its course was even more continuous and easy than before; although unquestionably, the difference between the form which it first presented, and that which it ultimately assumed, is greater than is apparent between any other epochs in its history. Small and stunted pillars rudely sculptured, losing their clumsiness, shot up into lofty and graceful columns; the massive semi-circular arches by which they were connected, unimaginative and material, gave place to those of pointed form, flame-like and spiritual: ailes were lengthened; roofs displaying wondrous skill and consummate art were high upraised in air, seemingly "pendent by subtle magic;" and spires, although so constructed, as to have resisted time and the elements for centuries, were yet fashioned so lofty and so slight, as barely to appear to be realities. Sublimer efforts of genius than are many of the cathedrals erected during the middle ages in Germany, France and England, it is hardly possible to conceive.

In the sixteenth century, this manner of building fell into disuse in England, and was superseded by a mongrel species of Italian architecture,—an ill-conducted revival of the style of ancient Rome. Fashion soon afterwards pronounced all buildings in the pointed style barbarous and *gothic;* and this error, into which men had fallen through want of taste to appreciate its beauties, was not removed, through want of knowledge of its principles, even in the time of our distinguished countryman Wren; who, in

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Before entering on any description of the church, it will be necessary, in pursuance of our usual plan, to sketch briefly the history of its predecessors.

If Stow be correct, when he says that it was called *Alder*mary, because it was older than any other church dedicated to St. Mary in the city, it must have been founded at a very remote time, insomuch as we know that St. Mary's le Bow was built in the reign of William the Conqueror, if not sooner. The fact that this latter church was formerly called *New* Mary Church is however somewhat confirmatory of the statement. The first rector of St. Mary's Aldermary, mentioned by Newcourt, was presented before the year 1288.[1]

In 1510, Sir Henry Keble, lord mayor of London began to rebuild the church. His epitaph, formerly in the old building calls him,—

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Before this edifice was completed he died: but in order that no hindrance might arise, he had bequeathed one thousand pounds to finish it.[1] The steeple was rebuilt in 1629, at the cost of one thousand pounds, of which Mr. W. Rodway contributed £ 300, Mr. Pierson two hundred marks, and the parish the remainder.

The church having been destroyed by the fire of 1666, with the exception of the tower, was rebuilt by Sir Christopher Wren in 1681; a sum equal to £ 5000 being furnished for that purpose by the widow of Henry Rogers, Esq. in pursuance of his will, which directed that this amount should be expended in the erection or repairs of some church. An inscription in latin over the west door of the edifice records this munificent benefaction. The tower appears to have been repaired and in part rebuilt at this time; but in 1703, two of the new turrets were blown down during a dreadful storm which then occurred. In 1711, the upper part of it was altogether rebuilt, the expense being defrayed from the fund raised by a duty on coals.

The church erected by Wren is supposed to be a copy of the old building. The accompanying engraving represents the interior of it, which consists of a nave with two ailes and a chancel. The ailes are separated from the

presentation to which is vested in the Dean and Chapter of St. Paul's; who therefore present to the united living alternately with the archbishop. The Rev. Henry Bristow Wilson, who is now the rector, (1839,) was collated in 1816.

[1] In 1835, some houses having been pulled down in Watling Street, up to the east end of the church, a building which was probably the crypt of the church erected by Keble, was brought to light. Its course was from north to south about 50 feet in length. The width was 10 feet; it had five arches on each side. The key stones of the arches were large, and were perforated underneath as if to form the capitals of pillars, which they greatly resembled. "*Gent's Mag.*" Vol. lxxxxv. pt. ii. p. 200.

naves by clustered columns bearing very flat arches slightly pointed: so slightly indeed as to appear at first sight to be segments of a circle. From a string course over the arches smaller shafts proceed up the face of the clerestory above, and from these, springs elaborate fan groining forming the ceiling. In the centre of the ceiling are large circular panels deeply indented, containing an ornamental flower in the middle of each, the whole quite distinct in character from that which the building is intended to bear. This is also the case with the mouldings of the columns and arches, and even more especially so with the foliage and shields which ornament the spandrells of these arches.[1] The ceiling of the ailes is highly enriched with fan groining, and has oval panels in the centre; two of which in the north aile are formed into skylights to light that side of the church,—in the south aile there are windows. The chancel is absurdly extended on the north side, so as to render the east end of it very far from forming a right angle with the side walls, and thus to give a distorted appearance to this end of the building, visible especially in the ceiling, without as it would seem, any corresponding advantage. The bad effect of this is considerably increased by the introduction of an ugly composite altar-piece, of course totally at variance in style with the rest of the edifice.[2] The window above it, which is in two heights, and divided into five lights by mullions, contains Rogers' arms in stained glass. There is a gallery at the west end, containing a large organ, and beneath and beyond this is an ambula-

[1] The shields contain the arms of Mr. Rogers, and of the Archbishop of Canterbury.

[2] This was the gift of Dame Jane Smith, relict of John Smith, Alderman of the ward. The font has upon it a latin inscription, shewing that it was presented to the parish in 1682, by Dutton Seaman, an inhabitant.

tory or lobby. On the south side of this lobby is a small pointed-headed arch-way opening into the tower, and in the west side is a large window similar to that over the communion table, besides other smaller windows.[1]

Among various monumental tablets affixed to the walls, is one inscribed to the memory of Percivall Pott, Esq. F. R. S, surgeon of St. Bartholomew's Hospital during 42 years, who departed this life Dec. 22, 1788, aged 75. "He was singularly eminent in his profession, to which he added many new resources, and which he illustrated with matchless writings." "He honoured the collective wisdom of past ages: the labours of the ancients were familiar to him: he scorned to teach a science of which he had not traced the growth: he rose therefore from the form to the chair. Learn, reader, that the painful scholar can alone become the able teacher."[2]

The annexed engraving of the exterior, represents the west end of the building, (part of it on the north side is hidden by the neighbouring houses,) and the fine bell-tower which adjoins the church at the south-west angle.

The tower is divided by string-courses into four stories, and terminates with an open parapet: the octagon turrets at the four angles are panelled the whole height, and are surmounted by carved finials of impure design.[3]

The south side of the church displays a plain basement, a series of five windows, and a parapet above.

[1] The walls of the church are of stone. The length of it is 100 feet, the breadth 63 feet, and the height 45 feet.

[2] In the chancel is a tablet beautifully sculptured by J. Bacon, with this peculiarity, that it bears no inscription.

[3] The tower is about 27 feet square, including the turrets. The entire height of it to the finials of the turrets is said to be 135 feet.

ST. MARTIN'S, LUDGATE.[1]

THE history of this church is enveloped in obscurity, although fables are not wanting, which ascribe its foundation to a very early date. If Robert of Gloucester could be believed, it was erected in the seventh century by Cadwallo, a British prince; for he says,—when speaking of Cadwallo in connection with Ludgate,—that

> "A chirch of Sent Martyn liuyng he let rere,
> In whyche yat men shold goddys seruyse do,
> And sing for his soule and al Christene also."

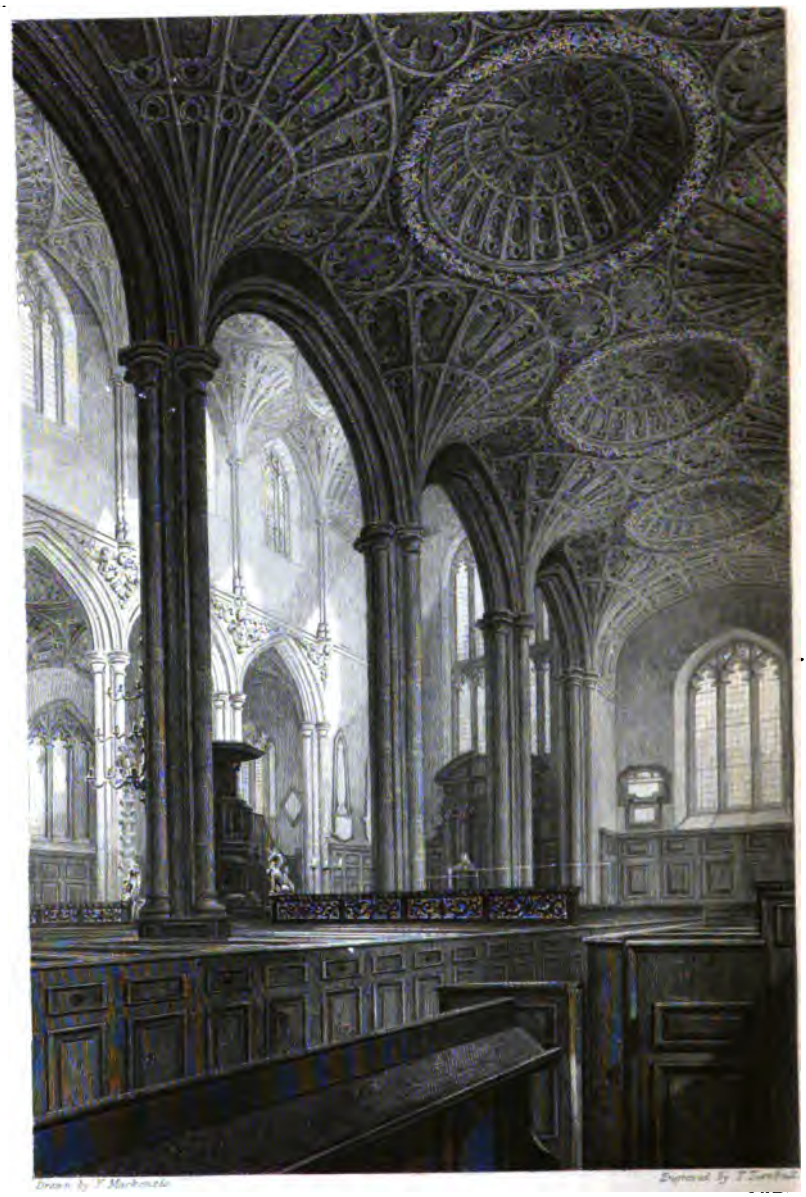
Leaving belief however for certainty, in 1322, Robert de Sancto Albano was rector.

In 1437, the church appears to have been rebuilt; for at that time the Lord Mayor and Commonalty of London granted to the rector a lease of a piece of ground, 28 feet long, and 24 feet wide, to build the steeple upon.[2]

Concerning the old church, we may glean from the

[1] Lud-gate, said by some authors to have been erected by king Lud, or Luddus, about 69 years before Christ, was the western entrance to the city. Others have thought with probability, that it had its name from the Flood or Flud which ran into Fleet river. After various alterations, it was entirely removed, about the year 1760. A plan of it, preserved in the vestry-room of the church under consideration, shews the great arch and postern to have been together 37 feet 6 inches wide in the front, and 39 feet deep.

[2] Stow's "Survey," B. III. p. 175.



Drawn by T. Markwick. Engraved by T. Turnbull.

ST MARY'S ALDERMARY.

Pub. [illegible]

London Published by [illegible]

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Before this edifice was completed he died: but in order that no hindrance might arise, he had bequeathed one thousand pounds to finish it.[1] The steeple was rebuilt in 1629, at the cost of one thousand pounds, of which Mr. W. Rodway contributed £ 300, Mr. Pierson two hundred marks, and the parish the remainder.

The church having been destroyed by the fire of 1666, with the exception of the tower, was rebuilt by Sir Christopher Wren in 1681; a sum equal to £ 5000 being furnished for that purpose by the widow of Henry Rogers, Esq. in pursuance of his will, which directed that this amount should be expended in the erection or repairs of some church. An inscription in latin over the west door of the edifice records this munificent benefaction. The tower appears to have been repaired and in part rebuilt at this time; but in 1703, two of the new turrets were blown down during a dreadful storm which then occurred. In 1711, the upper part of it was altogether rebuilt, the expense being defrayed from the fund raised by a duty on coals.

The church erected by Wren is supposed to be a copy of the old building. The accompanying engraving represents the interior of it, which consists of a nave with two ailes and a chancel. The ailes are separated from the

presentation to which is vested in the Dean and Chapter of St. Paul's; who therefore present to the united living alternately with the archbishop. The Rev. Henry Bristow Wilson, who is now the rector, (1839,) was collated in 1816.

[1] In 1835, some houses having been pulled down in Watling Street, up to the east end of the church, a building which was probably the crypt of the church erected by Keble, was brought to light. Its course was from north to south about 50 feet in length. The width was 10 feet; it had five arches on each side. The key stones of the arches were large, and were perforated underneath as if to form the capitals of pillars, which they greatly resembled. "*Gent's Mag.*" Vol. lxxxxv. pt. ii. p. 200.

naves by clustered columns bearing very flat arches slightly pointed: so slightly indeed as to appear at first sight to be segments of a circle. From a string course over the arches smaller shafts proceed up the face of the clerestory above, and from these, springs elaborate fan groining forming the ceiling. In the centre of the ceiling are large circular panels deeply indented, containing an ornamental flower in the middle of each, the whole quite distinct in character from that which the building is intended to bear. This is also the case with the mouldings of the columns and arches, and even more especially so with the foliage and shields which ornament the spandrells of these arches.[1] The ceiling of the ailes is highly enriched with fan groining, and has oval panels in the centre; two of which in the north aile are formed into skylights to light that side of the church,—in the south aile there are windows. The chancel is absurdly extended on the north side, so as to render the east end of it very far from forming a right angle with the side walls, and thus to give a distorted appearance to this end of the building, visible especially in the ceiling, without as it would seem, any corresponding advantage. The bad effect of this is considerably increased by the introduction of an ugly composite altar-piece, of course totally at variance in style with the rest of the edifice.[2] The window above it, which is in two heights, and divided into five lights by mullions, contains Rogers' arms in stained glass. There is a gallery at the west end, containing a large organ, and beneath and beyond this is an ambula-

[1] The shields contain the arms of Mr. Rogers, and of the Archbishop of Canterbury.

[2] This was the gift of Dame Jane Smith, relict of John Smith, Alderman of the ward. The font has upon it a latin inscription, shewing that it was presented to the parish in 1682, by Dutton Seaman, an inhabitant.

tory or lobby. On the south side of this lobby is a small pointed-headed arch-way opening into the tower, and in the west side is a large window similar to that over the communion table, besides other smaller windows.[1]

Among various monumental tablets affixed to the walls, is one inscribed to the memory of Percivall Pott, Esq. F. R. S, surgeon of St. Bartholomew's Hospital during 42 years, who departed this life Dec. 22, 1788, aged 75. "He was singularly eminent in his profession, to which he added many new resources, and which he illustrated with matchless writings." "He honoured the collective wisdom of past ages: the labours of the ancients were familiar to him: he scorned to teach a science of which he had not traced the growth: he rose therefore from the form to the chair. Learn, reader, that the painful scholar can alone become the able teacher."[2]

The annexed engraving of the exterior, represents the west end of the building, (part of it on the north side is hidden by the neighbouring houses,) and the fine bell-tower which adjoins the church at the south-west angle.

The tower is divided by string-courses into four stories, and terminates with an open parapet: the octagon turrets at the four angles are panelled the whole height, and are surmounted by carved finials of impure design.[3]

The south side of the church displays a plain basement, a series of five windows, and a parapet above.

[1] The walls of the church are of stone. The length of it is 100 feet, the breadth 63 feet, and the height 45 feet.

[2] In the chancel is a tablet beautifully sculptured by J. Bacon, with this peculiarity, that it bears no inscription.

[3] The tower is about 27 feet square, including the turrets. The entire height of it to the finials of the turrets is said to be 135 feet.

ST. MARTIN'S, LUDGATE.[1]

THE history of this church is enveloped in obscurity, although fables are not wanting, which ascribe its foundation to a very early date. If Robert of Gloucester could be believed, it was erected in the seventh century by Cadwallo, a British prince; for he says,—when speaking of Cadwallo in connection with Ludgate,—that

> "A chirch of Sent Martyn liuyng he let rere,
> In whyche yat men shold goddys seruyse do,
> And sing for his soule and al Christene also."

Leaving belief however for certainty, in 1322, Robert de Sancto Albano was rector.

In 1437, the church appears to have been rebuilt; for at that time the Lord Mayor and Commonalty of London granted to the rector a lease of a piece of ground, 28 feet long, and 24 feet wide, to build the steeple upon.[2]

Concerning the old church, we may glean from the

[1] Lud-gate, said by some authors to have been erected by king Lud, or Luddus, about 69 years before Christ, was the western entrance to the city. Others have thought with probability, that it had its name from the Flood or Flud which ran into Fleet river. After various alterations, it was entirely removed, about the year 1760. A plan of it, preserved in the vestry-room of the church under consideration, shews the great arch and postern to have been together 37 feet 6 inches wide in the front, and 39 feet deep.

[2] Stow's "Survey," B. III. p. 175.

Drawn by J. Mallinson

Engraved by J. Lobb sc.

ST MARY'S ALDERMARY,
Watling Street.

London: Published by C. Tilt, Fleet Street, May 1, 1829.

ST MARY ALDERMARY,

ST. MARY'S, ALDERMARY.

BOW LANE.

"The principle of the Gothic architecture is infinity made imaginable."

COLERIDGE.

THE history of Architecture from the earliest times up to the present moment, is a relation of gradual changes, for the most part springing out of each other. The mysterious temples of India and Mexico, carved out of the living rock by the patient labour of ignorant thousands; the giant architecture of Egypt, enormous in proportions, overpowering in effect,—at once the offspring and cradle of superstition; the chaste simplicity and indescribable beauty of the Greek temples, which display, we would almost say, the *perfection* of taste considered in regard to the climate of that country; and the splendid, and ultimately gaudy magnificence of Rome,—are all stages in the progress of architecture, which, when viewed singly, appear widely separated, and easily distinguishable, but which, when the intermediate parts of the road are examined, are seen to be so slightly different in the last specimens of the one and first developements of the other, as to render the

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be expected, judging from the external appearance presented by the walls and steeple; the length being 60 feet, the width 30 feet.[1] It is a plain apartment with a groined ceiling crossed by bands. There is a small gallery at the west end, but no organ. The altar-piece is of oak, and consists of Corinthian columns and entablature, supporting a broken pediment. It is adorned by gilding and by pictures of Moses and Aaron; the wall above it is painted to represent drapery and "glory."

Among the tablets affixed to the walls of the church are two to late rectors, namely, the Rev. James Townley, A.M. who held the living 28 years, and died July 15, 1778. and the Rev. George Gaskin, D. D. prebendary of Ely, Cathedral, who died June 29, 1829.

[1] The height is 82 feet. The height of the tower and spire 149 feet. The cost of the church was £3583. 9s. 5d. (Allen's "*London.*" Vol. III.)

ST. MICHAEL'S, BASSISHAW.

THE town residence of the Basing family, known as Basing's-haugh, or hall, gave its name to the street in which this church stands, as it did also to the church itself; —St. Michael's, Bassishaw, being but a vulgar corruption of St. Michael's, at Basing's-haugh.[1]

The ancient church appears to have been founded about the year 1140, and the patronage then belonged to the prior and canons of St. Bartholomew's, in Smithfield. In 1246, Henry III. gave and confirmed the advowson to Adam Basing, son of the Salomon Basing, noticed below. There is no mention made of any rector of the church, previous to Ralph de Waltham, who died in 1327, at which time the right of presentation seems to have belonged to a private individual. About the year 1430, it came into the hands of the Dean and Chapter of St. Paul's; and by them it is still exercised.[2]

The old building which is said to have been a good specimen of the ecclesiastical architecture of our forefathers,

[1] Salomon Basing, and Hugh Basing were Sheriffs in 1214. In 1216, Salomon was Lord Mayor.

[2] The present rector is the Rev. J. Beckwith.

became much dilapidated about the year 1460; and it was accordingly pulled down and rebuilt. John Burton, citizen and mercer, was a great benefactor towards this rebuilding of the church. He died in 1460, and was buried in the choir. Here also were interred Sir James Yarforde, who was Lord mayor in 1519.[1] Sir John Gresham, mayor in 1547. Sir Wolston Dixie, in 1585, and Sir Leonard Halliday, who served the office in 1605. In 1666, the church was destroyed by fire; and in 1676, the present edifice was commenced under the direction of Sir Christopher Wren. It was completed in 1679, and is a plain substantial building without any striking features. The length within the walls is 70 feet; the breadth 50, and the height 42 feet.[2]

A description of the interior will not occupy many lines. Corinthian columns, thinly set, supporting an ugly entablature, divide it into three ailes. The ceiling is camerated, and formed into panels, having also openings on each side for light to the church. In each of the side ailes there are windows, and at the east end above the altar-piece, was formerly a very large window now stopped up. Against the west wall behind the organ, is a large coat of arms in high relief. Among various monumental tablets, is one on the south side of the east wall, very beautifully sculptured, to Thomas Wharton, M. D. who distinguished himself by his exertions during the great plague which depopulated London in 1665. He died in 1673. On the north side of the same wall, is an inscription to the memory of James Rivington Wheeler, Esq.

[1] He was buried in a chapel on the north side of the choir, built by himself specially for the purpose.

[2] "Hughson's London." Vol. III.

parish books many particulars, shewing that it contained several chapels, and was well furnished with paintings, plate, and vestments. Two porches seem to have projected on the south side next Ludgate Hill; for in 1598 the city of London leased ground to trustees for the parish "between the greater and lesser doors," 18 feet in length and three in breadth, at a certain rent.[1]

Among the various epitaphs which were in the church, are the following curious lines, dated 1590.—

Earth goes to
Earth treads on
Earth as to
Earth shall to
} Earth {
As mold to mold
Glittering in gold
Return nere should
Goe ere he would
Earth upon
Earth goes to
Earth though on
Earth shall from
} Earth {
Consider may
Naked away
Be stout and gay
Passe poore away.

The right of presentation to St. Martin's belonged formerly to the Abbot and Convent of Westminster, and was exercised by them, until Henry VIII. suppressed the monastery, erected Westminster into a bishopric, and conferred the patronage of this living upon the new diocesan. The see of Westminster, however, was dissolved soon afterwards, and St. Martin's was granted by Queen Mary in 1553, to the Bishop of London and his successors. The present rector is the Rev. John Batt Bingham, M. A.

The following engraving affords a representation of the south front of the church as it was erected by Sir Christopher Wren, after the destruction of the old building by the fire of 1666. In order to widen the street, the church was set farther back, and all projections from the face of the building avoided. The elevation is not in any way remarkable for beauty.

The tower rising from the ground in the centre of the design is rendered pyramidical in its upper part, by the introduction of two large scrolls connecting with it the two

[1] These books commence as early as the year 1410.

area, standing on high plinths, and supporting entablatures which proceed from pilasters against the walls, form it into a Greek cross,—that is to say, a cross, of which the arms are nearly equal.[1] The organ is in a small balcony at the west end; the altar-piece is plain, and consists of pilasters, entablature, and pediment, of oak.

A sculptured white marble font, "the gift of Thomas Morley, Esq., born in this parish, 1673," stands in the north west angle of the church. Around the upper part of it is the following inscription, NIΨON ANOMHM'A MH MONAN OΨIN. which may be translated, Cleanse thy sin, not merely thine outward self. This, as may be seen, is a palindrome; that is, it reads the same backwards as forwards, and it appears to have been early used in the Greek church, and adopted in various countries. It is to be found on the font in the basilica of St. Sophia at Constantinople; St. Stephen d'Egres, Paris; St. Menin's Abbey, near Orleans; Dulwich College, and Worlingworth church, Suffolk; Harlow in Essex; Melton Mowbray in Leicestershire, and other places.[2]

In the vestry-room, which is situated at the north east angle of the church, and is approached by a flight of stairs, there are a carved seat, (with the date 1690) and several coffers or chests,—one of which is very curiously ornamented with figures indented on a plain surface.

The discovery of several Roman sepulchral stones in the neighbourhood of the church, at different times, leads to the belief that there was anciently a large cemetery here.

[1] A latin cross on the contrary has the transverse arms shorter than the others. This is the form presented by the majority of our cathedrals; where the transverse arms are represented by the north and south transept.

[2] Malcolm's "*Londinium Redivivum.*" Vol. IV. p. 356. Allen's London." Vol. III. p. 530

In this distich, the last syllable of each word in the upper line is the same as that of each corresponding word in the last line, and is to be found in the centre ; so that it reads thus :—

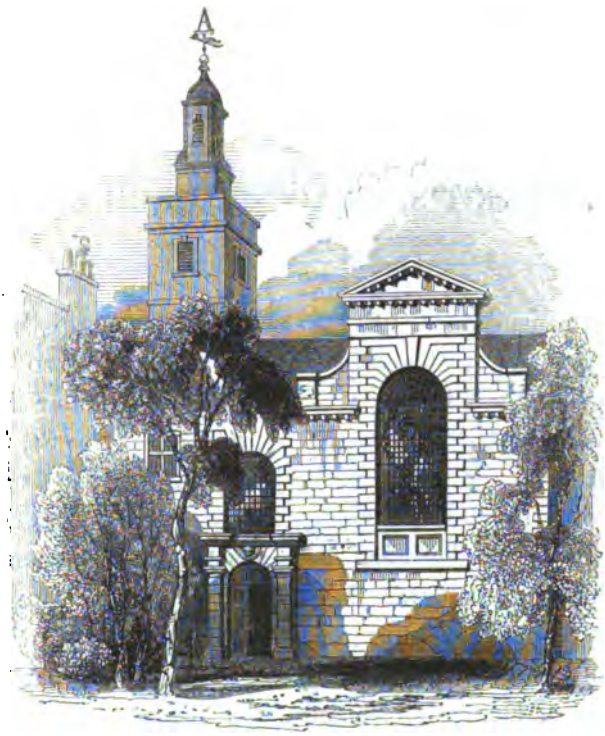
Quos anguis tristi diro cum vulnere stravit,
Hos sanguis Christi miro tum munere lavit.

The advowson of St. Anne's formerly belonged to the dean of the ancient collegiate church of St. Martin le Grand. Henry VII. annexed St. Martin's to the Abbey of Westminster, and with it, this and other livings which belonged to St. Martin's. Queen Mary, in the first year of her reign, gave the advowson of St. Anne's to the bishop of London, by whom the patronage is still exercised. After the fire of 1666, the parish of St. John Zachary was united to St. Anne's ; the right of presentation to which is vested in the dean and chapter of St. Paul's, who therefore, present to the united rectory alternately with the bishop.[1] The present rector is the Rev. John Hutchins, M. A.

The interior of the church is made cruciform in appearance, by the introduction of four small Corinthian columns on plinths, within the area. Entablatures pass from the columns to the walls ; and from these entablatures at each side of the church, an arched recess is formed, ornamented with panels and flowers. In each angle of the building, the ceiling is flat, and presents a large circular wreath of flowers and cherubim. The altar-piece is insignificant, but it is proposed to improve the appearance of this end of the

[1] The church of St. John Zachary was in Maiden Lane. It was destroyed by the fire of 1666, and not rebuilt. The church was of very early foundation. It was mentioned by Diceto in the 12th century.

church, by the introduction of some stained glass in the window above the communion table.[1]



Of the exterior, part of which is represented above, very little can be said. The south entrance, which was originally executed in red brick, as indeed was the remainder of the church, has been lately restored in stone. The walls are now covered with compo.'

The original cost of the church, was £ 2448. 10d. It is 53 feet every way, and 35 feet high. The height of the tower and turret is 84 feet.

[1] The whole of the interior has been lately repaired and decorated. The stained glass is in progress of execution.

ST. GEORGE'S, BOTOLPH LANE.[1]

THE rectory of this parish formerly belonged to the Abbot and convent of St. Saviour, Bermondsey; but at the dissolution of that establishment, in 1539, came into the hands of the crown, who still exercises the patronage. The first rector mentioned by Newcourt, is Robert de Haliwell: who held the living previous to the year 1321. After the fire of 1666, by which the church was destroyed, the neighbouring parish of St. Botolph, Billingsgate, was united to St, George's; and the church of the latter was rebuilt by Sir Christopher Wren, to serve the inhabitants of both. The patronage of St. Botolph's rectory, (and this is of very old foundation,) belongs to the dean and chapter of St. Paul's, who therefore present to the united living alternately with the crown.[2]

The church is a good substantial building of stone; but

[1] St. George, of Cappadocia, the tutelar saint of England, and the patron of the order of the Garter, instituted by Edward III, is said,—strange as it may appear—to have been an individual of very indifferent private character. He was a disciple of Arius, and the rival of Athanasius; and was slain at Alexandria by the pagan populace in the 4th century.

[2] The church of St. Botolph, Billingsgate, was formerly in lower Thames Street. It came into the possession of the dean and chapter of St. Paul's in 1194. The present rector of the united parishes is the Rev. Charles Champnes. The Rev. W. Romaine was at one period the lecturer here, for a short time.

presents no striking features. It was finished in 1674, at the cost of £4509. 4s. 10d.

The annexed wood-cut represents the exterior of the church, which is plain and unpretending. It possesses, however, two characteristics of Wren's churches,—a tower rising at once from the ground, and a solid unbroken basement-story conferring stability in appearance on the the whole edifice. The top of the tower is finished with a cornice and parapet; and has urns at the angles.

In the interior, the church is divided by Corinthian columns, (two on each side,) into a nave and ailes. The columns are very far apart,—so greatly so, indeed, as to produce an unpleasing effect: insomuch as the entablature and camerated ceiling above them appear to have no sup-

port. The church is lighted from windows in the ceiling, in the ailes, and at the east end. There is a gallery at the west end containing an organ.[1]

Among various tablets, is a large monument against the south wall, to the memory of Isaac Milner, and his family. He was the third son of Isaac Milner, of Whitehaven, in the county of Cumberland, merchant; and married Anne, the daughter of Lionel Copley, Esq. of Wadworth, in the county of York. He died in the 46th year of his age, August 12, 1713.[2]

On the upper part of the sword-iron on the south side of the church, is a small plate thus inscribed:—

"Sacred to the memory of that real patriot, the Right Hon. William Beckford; twice lord mayor of London: whose incessant spirited efforts to serve his country hastened his dissolution on the 21st of June, 1770, in the time of his mayoralty, and the 62nd year of his age."

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[1] The church was repaired and beautified in 1836. The length of it is 54 feet; the breadth 36 feet; and height 36 feet. It will accommodate about 300 persons. The parsonage house adjoins the west end of the church.

[2] The inscription on this monument is printed in Malcolm's "*Londinium Redivivum*." Vol. III.

ST. ALPHAGE'S, LONDON WALL.[1]

WHERE Sion College now stands was formerly an establishment founded by William Elsing in 1329, and known as Elsing's Spital; a corruption of "Elsing's hospital." It was afterwards altered into a priory, and was dedicated to St. Mary. In the reign of Henry VIII. when the priory was dissolved, the buildings had become much dilapidated; and they were repaired with the materials of the parish church of St. Alphage, (situated at the corner of Cripplegate Buildings) which either had been taken down or had fallen through age. For some reason not apparent, the re-erection of this latter edifice was prohibited, and the parishioners were compelled to make use of the priory church before mentioned, for religious services: the principal aile, which was on the north side, having first been pulled down. St. Mary's thus became the parish church of St. Alphage; and the priory buildings were converted into a dwelling house, which in 1541 was destroyed by an accidental fire.[2]

[1] St. Alphage, or Elphege, was bishop of Winchester in 984, Archbishop of Canterbury in 1006. In 1012, he was taken prisoner by the Danes, and being brought to Greenwich, was there murdered. His remains were first interred at St. Paul's, but were afterwards removed to Canterbury.

[2] Part of the site is now occupied by Sion College, an institution founded

During the dominion of Oliver Cromwell, the parish of St. Alphage in common with others was in a very disordered state, particularly as regarded its ecclesiastical government, and the church again fell into decay. The steeple especially was so defective that it was feared it would fall; and in 1649 it was ordered to be rebuilt: the lower story of it however, as is hereafter mentioned, was preserved in its original state.

In 1774 the whole church had become unfit for use; and, after various ineffectual attempts to obtain the interference of government, a committee was appointed to arrange the rebuilding of it.[1] Mr. Staines, afterwards knighted, undertook to erect it for the sum of £1350, retaining such of the old walls of the steeple as were sufficiently strong for the purpose; which offer being accepted, was immediately afterwards carried into execution. The new church was opened on July 24, 1777.[2]

The church has two fronts; one, (the east end) in Aldermanbury, and which is represented on the following page: and the other, facing London wall; both equally remarkable for want of taste in the arrangement, and of beauty in the effect.

The east front presents a venetian window between two pilasters, elevated on a basement. The small columns which form the window into three divisions, are of an oval shape, appearing in consequence of this barbarous peculiarity as if flattened by pressure. These, as well as the

in accordance with the will of Dr. Thomas White, (dated 1623) for the use of the clergy of London. It was incorporated by Royal Charter in 1630. Part of the buildings being destroyed by the fire of 1666, the College was rebuilt, as it now remains. It contains a very valuable library.

[1] Malcolm's "*Londinium Redivivum*," Vol. I. p. 20.

[2] Mr. George Dance the younger, is said to have been the architect, but the fact seems uncertain.

pilasters and the dressings of two doorways seen at the sides, are of stone; but the other portions of the front are of brick.

The elevation next London wall consists of two high Doric columns, flattened against the wall like the smaller ones before mentioned, supporting an entablature and a distorted pediment. Between the columns is a doorway with a window above it. The materials are brick and stone, as in the other front. On entering from London wall, a lobby conducts into the lower story of the ancient tower which still remains, almost in its original state.

In each of its four sides is a large pointed opening of

graceful form, with bold mouldings around it; that in the east side, or leading into the church, which is the smallest, being surmounted by a label supported on two sculptured heads. It has been reasonably supposed from this arrangement, that the tower originally formed an open porch before the main entrance to the priory church. In the north east angle is a circular flight of steps leading to the top; and these serve to shew how greatly the general level of the ground has been raised, insomuch as the floor from which they ascend is nearly three feet below the present paving in the tower.

The interior of the church has no striking features, being merely a plain room with a flat ceiling, crossed from north to south by one large band at the east end. Against the north wall is a monument presenting a number of carved figures kneeling beneath an entablature supported on columns, and which is inscribed to Sir Rowland Hayward, knight, who was twice lord mayor of London, and a great benefactor of the church. He died on the 5th of December 1593. On re-erecting the church in 1777, this monument was repaired and reinstated. Near it is a handsomely sculptured marble tablet to Samuel Wright; who, dying July 28. 1736, left the sum of £20,950. for benevolent purposes. A figure of Charity fostering infants, decorates the upper part of the monument.

The living is a rectory, and was originally in the gift of the abbot of St. Martin's le Grand; to which establishment, as it is supposed, it was given by William the Conqueror. It afterwards came to the abbot and convent of Westminster, and was ultimately conferred by Queen Mary on the bishop of London and his successors for ever. The present incumbent, the Rev. Robert Watts, M. A. who is now nearly ninety years of age, succeeded the Rev. Richard Wynne, in 1799.

ST. STEPHEN'S, COLEMAN STREET.

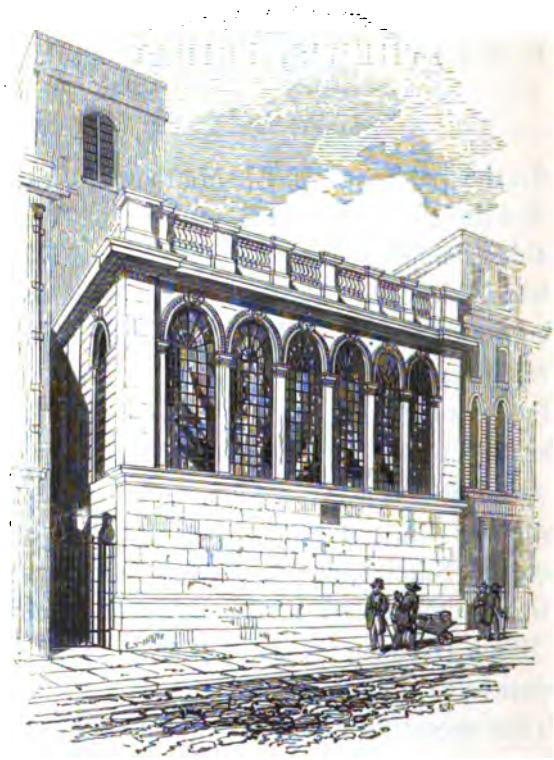
Stow thinks that this was formerly a chapel dedicated to St. Stephen, belonging to the parish church of St. Olave, Jewry; insomuch as one John Forest, who died in 1399, was described as "rector of St. Olave's, and of the chapel annexed of St. Stephen."[1] It may have been a parish church previously to this; for Strype says, (in contradiction of Stow's statement, although if our supposition be reasonable, the two accounts are not incompatible,) that St. Stephen's is mentioned as a distinct parish, in a deed dated 1321. However this may be, we find that the church was again made parochial in 1456, and has continued to be so to this time.[2]

The church is of very ancient foundation. Between the years 1171 and 1181, it was given by the dean and chapter of St. Paul's, to the prior and convent of Butley;[3] —at the same time that St. Olave's also was given to the same establishment,—and they enjoyed the patronage until the dissolution, when it devolved on the crown. Queen Elizabeth granted the patronage of the vicarage, together

[1] "Survey," B. III. p. 59. [2] Newcourt's "*Repertorium*," p. 535.

[3] Diceto mentions the church in his survey, made A.D. 1182. "*Ecclesia S. Stephani est canonicorum et reddit eis II. Sol. per manum Prioris de Buteleia.*"

tical character. Next to fitness, we hold the *expression* of purpose to be the most essential quality in an architectural design; tried by which canon little can be said in praise of the edifice under notice.



The east end, as may be seen, presents a series of circular-headed windows on a lofty stylobate; and is surmounted by a bold cornice and balustrade. The material of this end of the edifice is of stone; the other walls, with the tower, &c. are of brick.

A plain room of most uneven shape, about 60 feet long and 33 feet broad within the walls, with a plain flat ceiling slightly coved at the sides, forms the church.[1]

A gallery at the west end contains a small organ; the altar-piece at the east end displays some good specimens of carving. This latter, together with the table and rails, was the gift of James Smyth, Esq. in 1685; at which time, the church was rebuilt by Sir Christopher Wren.[2]

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in accordance with the will of Dr. Thomas White, (dated 1623) for the use of the clergy of London. It was incorporated by Royal Charter in 1630. Part of the buildings being destroyed by the fire of 1666, the College was rebuilt, as it now remains. It contains a very valuable library.

[1] Malcolm's "*Londinium Redivivum*," Vol. I. p. 20.

[2] Mr. George Dance the younger, is said to have been the architect, but the fact seems uncertain.

pilasters and the dressings of two doorways seen at the sides, are of stone; but the other portions of the front are of brick.

The elevation next London wall consists of two high Doric columns, flattened against the wall like the smaller ones before mentioned, supporting an entablature and a distorted pediment. Between the columns is a doorway with a window above it. The materials are brick and stone, as in the other front. On entering from London wall, a lobby conducts into the lower story of the ancient tower which still remains, almost in its original state.

In each of its four sides is a large pointed opening of

graceful form, with bold mouldings around it; that in the east side, or leading into the church, which is the smallest, being surmounted by a label supported on two sculptured heads. It has been reasonably supposed from this arrangement, that the tower originally formed an open porch before the main entrance to the priory church. In the north east angle is a circular flight of steps leading to the top; and these serve to shew how greatly the general level of the ground has been raised, insomuch as the floor from which they ascend is nearly three feet below the present paving in the tower.

The interior of the church has no striking features, being merely a plain room with a flat ceiling, crossed from north to south by one large band at the east end. Against the north wall is a monument presenting a number of carved figures kneeling beneath an entablature supported on columns, and which is inscribed to Sir Rowland Hayward, knight, who was twice lord mayor of London, and a great benefactor of the church. He died on the 5th of December 1593. On re-erecting the church in 1777, this monument was repaired and reinstated. Near it is a handsomely sculptured marble tablet to Samuel Wright; who, dying July 28. 1736, left the sum of £20,950. for benevolent purposes. A figure of Charity fostering infants, decorates the upper part of the monument.

The living is a rectory, and was originally in the gift of the abbot of St. Martin's le Grand; to which establishment, as it is supposed, it was given by William the Conqueror. It afterwards came to the abbot and convent of Westminster, and was ultimately conferred by Queen Mary on the bishop of London and his successors for ever. The present incumbent, the Rev. Robert Watts, M. A. who is now nearly ninety years of age, succeeded the Rev. Richard Wynne, in 1799.

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with the church and rectory to certain of the parishioners on the part of the whole of them, to hold the same in fee-farm of the crown. The parishioners have retained the patronage ever since.[1]

The old church contained a number of monuments. Among them was one, "To the memory of that ancient servant to the city, with his pen in divers employments, especially the *Survey of London*, master Anthony Munday, citizen and draper of London."

For more than forty years, namely, from 1580 to 1621, MUNDAY arranged the city pageants and shows: and was otherwise actively engaged in the metropolis.

[1] The Rev. Josiah Pratt, B. D. is the present vicar.

Besides his continuation of Stow's "Survey" mentioned above, he wrote many dramatic pieces. An inscription on the monument spoke of him as:—

> "He that hath many an antient tomb-stone read,
> (I'th' labour seeming more among the dead
> To live, than with the living,) that survaid
> Abstruse antiquities, and ore them laid
> Such vive and beauteous colours with his pen,
> That, (spite of Time,) those old are new agen."—

The church was destroyed by the great fire in the year 1666, and was rebuilt as we now see it, by Sir Christopher Wren in 1676.

Withinside it is nothing more than a low room with a flat ceiling formed into one large panel, and coved at the sides; there are groined openings in the cove to admit semi-circular headed windows: and between each opening is an ornamental scroll supported on cherubim. There are large awkward galleries on three sides of the church, supported on iron columns, which latter are painted blue, and give a mean appearance to the whole edifice.[1]

The altar-piece which is of oak, and is ornamented with paintings of Moses and Aaron, is flat and insignificant. The communion table is supported on figures of eagles and children. These, as well as the pulpit, the upper part of which is elaborately carved, are of oak.[2] Among various monumental tablets, is one at the east end of the north wall, inscribed to the Rev. Thomas Twigg, who was curate for eleven years, and was then unanimously elected by the parishioners to the vicarage, which he held for

[1] The gallery on the north side, and the children's gallery at the west end, above the organ gallery, were erected in 1827. The south gallery some little time previously. The organ was made by Avery in 1775.

[2] The length of the church is stated to be 75 feet, the breadth 35 feet, and the height 24 feet. The altitude of the tower, &c. is 65 feet.

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The annexed wood-cut represents the exterior of the church, which is plain and unpretending. It possesses, however, two characteristics of Wren's churches,—a tower rising at once from the ground, and a solid unbroken basement-story conferring stability in appearance on the the whole edifice. The top of the tower is finished with a cornice and parapet; and has urns at the angles.

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parish books many particulars, shewing that it contained several chapels, and was well furnished with paintings, plate, and vestments. Two porches seem to have projected on the south side next Ludgate Hill; for in 1598 the city of London leased ground to trustees for the parish "between the greater and lesser doors," 18 feet in length and three in breadth, at a certain rent.[1]

Among the various epitaphs which were in the church, are the following curious lines, dated 1590.—

Earth goes to
Earth treads on
Earth as to
Earth shall to
} Earth {
As mold to mold
Glittering in gold
Return nere should
Goe ere he would
Earth upon
Earth goes to
Earth though on
Earth shall from
} Earth {
Consider may
Naked away
Be stout and gay
Passe poore away.

The right of presentation to St. Martin's belonged formerly to the Abbot and Convent of Westminster, and was exercised by them, until Henry VIII. suppressed the monastery, erected Westminster into a bishopric, and conferred the patronage of this living upon the new diocesan. The see of Westminster, however, was dissolved soon afterwards, and St. Martin's was granted by Queen Mary in 1553, to the Bishop of London and his successors. The present rector is the Rev. John Batt Bingham, M. A.

The following engraving affords a representation of the south front of the church as it was erected by Sir Christopher Wren, after the destruction of the old building by the fire of 1666. In order to widen the street, the church was set farther back, and all projections from the face of the building avoided. The elevation is not in any way remarkable for beauty.

The tower rising from the ground in the centre of the design is rendered pyramidical in its upper part, by the introduction of two large scrolls connecting with it the two

[1] These books commence as early as the year 1410.

side walls. A small cupola surmounts the tower with a gallery around the top of it, and from this rises a light spire supported upon arches.

Between Ludgate Street, and the body of the church, is an ambulatory, or lobby, the whole depth of the tower, and which has the effect of lessening within the church, the sound of passing coaches. The church itself is a cube of nearly equal sides.[1] Four composite columns within the

[1] The length is 57 feet, the breadth 66 feet, and height 59 feet. The steeple is 168 feet high. "*Hughson's London.*" The cost of the church was £5378. 18s. 8d.

area, standing on high plinths, and supporting entablatures which proceed from pilasters against the walls, form it into a Greek cross,—that is to say, a cross, of which the arms are nearly equal.[1] The organ is in a small balcony at the west end; the altar-piece is plain, and consists of pilasters, entablature, and pediment, of oak.

A sculptured white marble font, "the gift of Thomas Morley, Esq., born in this parish, 1673," stands in the north west angle of the church. Around the upper part of it is the following inscription, NIΨON ANOMHM'A MH MONAN OΨIN. which may be translated, Cleanse thy sin, not merely thine outward self. This, as may be seen, is a palindrome; that is, it reads the same backwards as forwards, and it appears to have been early used in the Greek church, and adopted in various countries. It is to be found on the font in the basilica of St. Sophia at Constantinople; St. Stephen d'Egres, Paris; St. Menin's Abbey, near Orleans; Dulwich College, and Worlingworth church, Suffolk; Harlow in Essex; Melton Mowbray in Leicestershire, and other places.[2]

In the vestry-room, which is situated at the north east angle of the church, and is approached by a flight of stairs, there are a carved seat, (with the date 1690) and several coffers or chests,—one of which is very curiously ornamented with figures indented on a plain surface.

The discovery of several Roman sepulchral stones in the neighbourhood of the church, at different times, leads to the belief that there was anciently a large cemetery here.

[1] A latin cross on the contrary has the transverse arms shorter than the others. This is the form presented by the majority of our cathedrals; where the transverse arms are represented by the north and south transept.

[2] Malcolm's "*Londinium Redivivum.*" Vol. IV. p. 356. Allen's London." Vol. III. p. 590

ST. MATTHEW'S, FRIDAY STREET.[1]

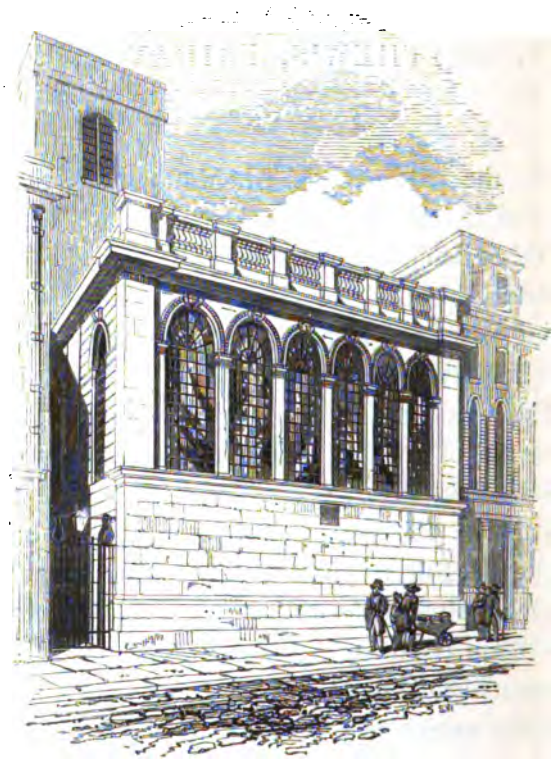
In 1322, the patronage of St. Matthew's, Friday Street, was vested in the Abbot and convent of Westminster. When this establishment was dissolved, and Westminster was made a bishopric in the reign of King Henry VIII., this living was bestowed upon the new diocesan, but was afterwards given to the bishop of London, by Edward VI. who at the same time dissolved the bishopric of Westminster. After the fire of 1666, by which the church was destroyed, the parish of St. Peter, West Cheap was united to that of St. Matthew : the patronage of the former belongs to the Duke of Buccleugh, who therefore presents to the united living alternately with the Bishop of London.[2] The Rev. William Durham, A. M. who now holds the living, was presented to it by the bishop in January 1837.

With the exception of the east end which is represented on the following page, the building is entirely devoid of expression ; indeed, this may almost be said of the part excepted, which, if it has any, certainly has no ecclesias-

[1] Friday Street is said to have been inhabited chiefly by fishmongers. It probably had its name from the fact that much business was done there on a Friday,—that being a fast-day.

[2] The church of St. Peter, West Cheap, stood at the corner of Wood Street, Cheapside.

tical character. Next to fitness, we hold the *expression* of purpose to be the most essential quality in an architectural design; tried by which canon little can be said in praise of the edifice under notice.



The east end, as may be seen, presents a series of circular-headed windows on a lofty stylobate; and is surmounted by a bold cornice and balustrade. The material of this end of the edifice is of stone; the other walls, with the tower, &c. are of brick.

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In each of its four sides is a large pointed opening of

area, standing on high plinths, and supporting entablatures which proceed from pilasters against the walls, form it into a Greek cross,—that is to say, a cross, of which the arms are nearly equal.[1] The organ is in a small balcony at the west end; the altar-piece is plain, and consists of pilasters, entablature, and pediment, of oak.

A sculptured white marble font, "the gift of Thomas Morley, Esq., born in this parish, 1673," stands in the north west angle of the church. Around the upper part of it is the following inscription, NIΨON ANOMHM'A MH MONAN OΨIN. which may be translated, Cleanse thy sin, not merely thine outward self. This, as may be seen, is a palindrome; that is, it reads the same backwards as forwards, and it appears to have been early used in the Greek church, and adopted in various countries. It is to be found on the font in the basilica of St. Sophia at Constantinople; St. Stephen d'Egres, Paris; St. Menin's Abbey, near Orleans; Dulwich College, and Worlingworth church, Suffolk; Harlow in Essex; Melton Mowbray in Leicestershire, and other places.[2]

In the vestry-room, which is situated at the north east angle of the church, and is approached by a flight of stairs, there are a carved seat, (with the date 1690) and several coffers or chests,—one of which is very curiously ornamented with figures indented on a plain surface.

The discovery of several Roman sepulchral stones in the neighbourhood of the church, at different times, leads to the belief that there was anciently a large cemetery here.

[1] A latin cross on the contrary has the transverse arms shorter than the others. This is the form presented by the majority of our cathedrals; where the transverse arms are represented by the north and south transept.

[2] Malcolm's "*Londinium Redivivum.*" Vol. IV. p. 356. Allen's London." Vol. III. p. 580

ST. MATTHEW'S, FRIDAY STREET.[1]

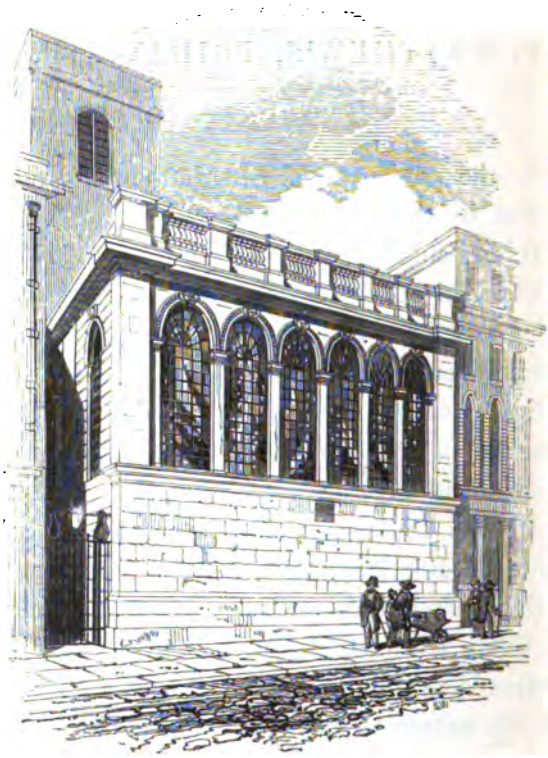
In 1322, the patronage of St. Matthew's, Friday Street, was vested in the Abbot and convent of Westminster. When this establishment was dissolved, and Westminster was made a bishopric in the reign of King Henry VIII., this living was bestowed upon the new diocesan, but was afterwards given to the bishop of London, by Edward VI. who at the same time dissolved the bishopric of Westminster. After the fire of 1666, by which the church was destroyed, the parish of St. Peter, West Cheap was united to that of St. Matthew : the patronage of the former belongs to the Duke of Buccleugh, who therefore presents to the united living alternately with the Bishop of London.[2] The Rev. William Durham, A. M. who now holds the living, was presented to it by the bishop in January 1837.

With the exception of the east end which is represented on the following page, the building is entirely devoid of expression ; indeed, this may almost be said of the part excepted, which, if it has any, certainly has no ecclesias-

[1] Friday Street is said to have been inhabited chiefly by fishmongers. It probably had its name from the fact that much business was done there on a Friday,—that being a fast-day.

[2] The church of St. Peter, West Cheap, stood at the corner of Wood Street, Cheapside.

tical character. Next to fitness, we hold the *expression* of purpose to be the most essential quality in an architectural design; tried by which canon little can be said in praise of the edifice under notice.



The east end, as may be seen, presents a series of circular-headed windows on a lofty stylobate; and is surmounted by a bold cornice and balustrade. The material of this end of the edifice is of stone; the other walls, with the tower, &c. are of brick.

A plain room of most uneven shape, about 60 feet long and 33 feet broad within the walls, with a plain flat ceiling slightly coved at the sides, forms the church.[1]

A gallery at the west end contains a small organ; the altar-piece at the east end displays some good specimens of carving. This latter, together with the table and rails, was the gift of James Smyth, Esq. in 1685; at which time, the church was rebuilt by Sir Christopher Wren.[2]

Against the south wall is a large monument to the memory of Sir E. Clark, knight, who was lord mayor in 1690, and died September 1, 1703. On the opposite side is a tablet inscribed to "Michael Lort, D. D. F. R. S. A.S, for twelve years professor of the Greek language in the university of Cambridge, and for nineteen years rector of this parish." He died on the 5th of November, 1790, aged 65 years.

To the west of the pulpit, which is affixed to the north wall, and is a good piece of workmanship, is a bust by Nixon, of the Rev. George Avery Hatch, M. A. rector of the united parishes. (ob. January 15, 1837, in his 80th year.) This was set up by the parishioners as a testimony of their respect for his character.[3]

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THE rectory of this parish formerly belonged to the Abbot and convent of St. Saviour, Bermondsey; but at the dissolution of that establishment, in 1539, came into the hands of the crown, who still exercises the patronage. The first rector mentioned by Newcourt, is Robert de Haliwell: who held the living previous to the year 1321. After the fire of 1666, by which the church was destroyed, the neighbouring parish of St. Botolph, Billingsgate, was united to St, George's; and the church of the latter was rebuilt by Sir Christopher Wren, to serve the inhabitants of both. The patronage of St. Botolph's rectory, (and this is of very old foundation,) belongs to the dean and chapter of St. Paul's, who therefore present to the united living alternately with the crown.[2]

The church is a good substantial building of stone; but

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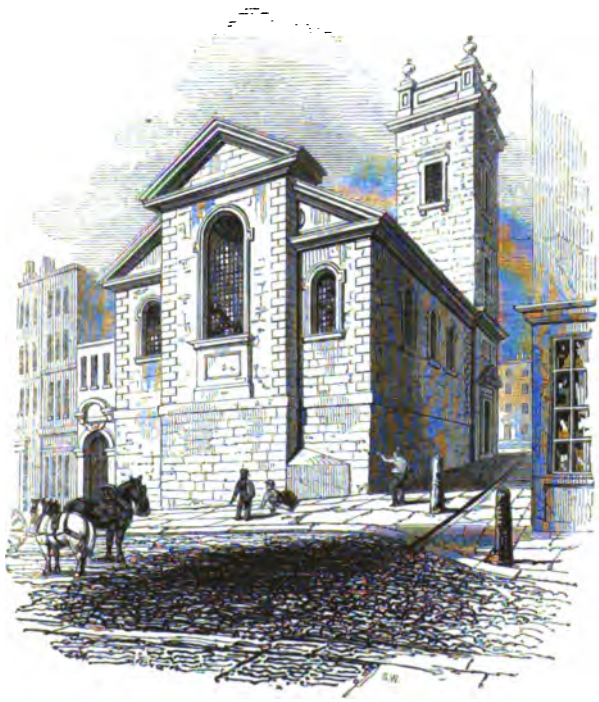
presents no striking features. It was finished in 1674, at the cost of £4509. 4s. 10d.

The annexed wood-cut represents the exterior of the church, which is plain and unpretending. It possesses, however, two characteristics of Wren's churches,—a tower rising at once from the ground, and a solid unbroken basement-story conferring stability in appearance on the the whole edifice. The top of the tower is finished with a cornice and parapet; and has urns at the angles.



In the interior, the church is divided by Corinthian columns, (two on each side,) into a nave and ailes. The columns are very far apart,—so greatly so, indeed, as to produce an unpleasing effect: insomuch as the entablature and camerated ceiling above them appear to have no sup-

port. The church is lighted from windows in the ceiling, in the ailes, and at the east end. There is a gallery at the west end containing an organ.[1]

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On the upper part of the sword-iron on the south side of the church, is a small plate thus inscribed:—

"Sacred to the memory of that real patriot, the Right Hon. William Beckford; twice lord mayor of London: whose incessant spirited efforts to serve his country hastened his dissolution on the 21st of June, 1770, in the time of his mayoralty, and the 62nd year of his age."

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During the dominion of Oliver Cromwell, the parish of St. Alphage in common with others was in a very disordered state, particularly as regarded its ecclesiastical government, and the church again fell into decay. The steeple especially was so defective that it was feared it would fall; and in 1649 it was ordered to be rebuilt: the lower story of it however, as is hereafter mentioned, was preserved in its original state.

In 1774 the whole church had become unfit for use; and, after various ineffectual attempts to obtain the interference of government, a committee was appointed to arrange the rebuilding of it.[1] Mr. Staines, afterwards knighted, undertook to erect it for the sum of £1350, retaining such of the old walls of the steeple as were sufficiently strong for the purpose; which offer being accepted, was immediately afterwards carried into execution. The new church was opened on July 24, 1777.[2]

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ST. STEPHEN'S, COLEMAN STREET.

Stow thinks that this was formerly a chapel dedicated to St. Stephen, belonging to the parish church of St. Olave, Jewry; insomuch as one John Forest, who died in 1399, was described as "rector of St. Olave's, and of the chapel annexed of St. Stephen."[1] It may have been a parish church previously to this; for Strype says, (in contradiction of Stow's statement, although if our supposition be reasonable, the two accounts are not incompatible,) that St. Stephen's is mentioned as a distinct parish, in a deed dated 1321. However this may be, we find that the church was again made parochial in 1456, and has continued to be so to this time.[2]

The church is of very ancient foundation. Between the years 1171 and 1181, it was given by the dean and chapter of St. Paul's, to the prior and convent of Butley;[3] —at the same time that St. Olave's also was given to the same establishment,—and they enjoyed the patronage until the dissolution, when it devolved on the crown. Queen Elizabeth granted the patronage of the vicarage, together

[1] "Survey," B. III. p. 59. [2] Newcourt's "*Repertorium*," p. 535.

[3] Diceto mentions the church in his survey, made A.D. 1182. "*Ecclesia S. Stephani est canonicorum et reddit eis II. Sol. per manum Prioris de Buteleia.*"

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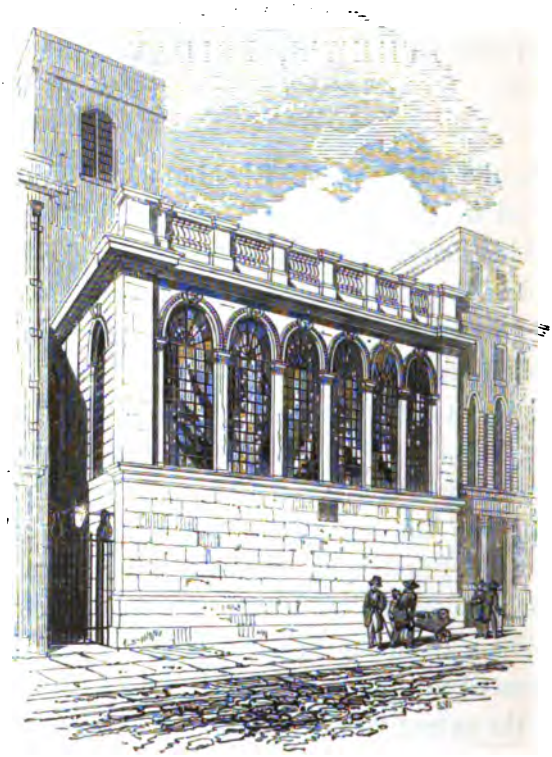

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tegrity of heart. He died on the 7th day of April, A. D. 1786. *Œtat* 50." Near to this last, is a sculptured and painted bust of Robert Dow, Esq. some of whose charitable actions we have elsewhere mentioned.[1] He died in the year 1612, and left among other benefactions, £ 20 *per annum* to this parish, and the nomination of two alms-women. The monument was erected by the Merchant Taylors' Company.

In a lobby on the east side of the entrance front, is a small monument, presenting a sculptured recumbent figure in a winding sheet, beneath an entablature supported on columns. It bears no date, but has this inscription:—"Here lyeth Thomas, Lord Darcy, of the north, and sometime of the order of the Garter;—Sir Nicholas Carew, knight of the Garter, Lady Elizabeth Carew, daughter of Sir Francis Brian, and Sir Arthur Darcy, youngest son to the said Lord Darcy, and Lady Mary his dear wife, daughter of Sir Nicholas Carew; who had ten sons and five daughters." This formerly stood in the chancel of the old church.[2] The west lobby contains two tablets of Elizabethan character: one of which is inscribed to Robert Tailor of Warton, in Lancaster, who died Feb. 15, 1577. The inscription formerly on the other is obliterated.[3]

[1] See account of "St. Sepulchre's church." *ante.*

[2] "This Thomas Lord Darcy, and Sir Nicholas Carew, (who was also master of the King's horse,) were both beheaded on the Tower Hill; the first, because he was one, (howsoever constrained thereunto by the rebels,) of the commotion in Yorkshire, Anno. 1536: the second, for being of councell with Henry, Marquesse of Exceter, and Henry Poole, Lord Mountague who were indighted and found guilty of high treason, for devising to maintaine, promote, and advance, one Reginald Poole, late Deane of Exceter, enemie to the king, beyond the sea, and to deprive the king, Anno, 1539." Weever's "Funerall Monuments," Edit. 1631 p. 426.

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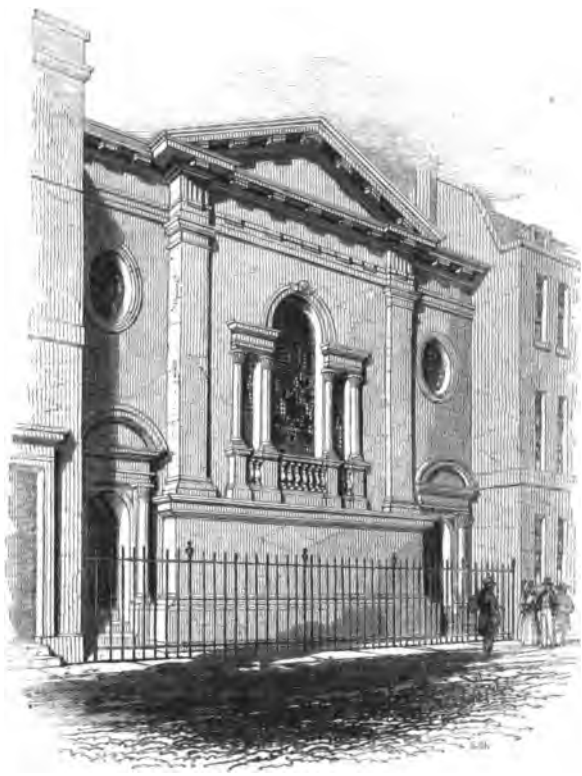

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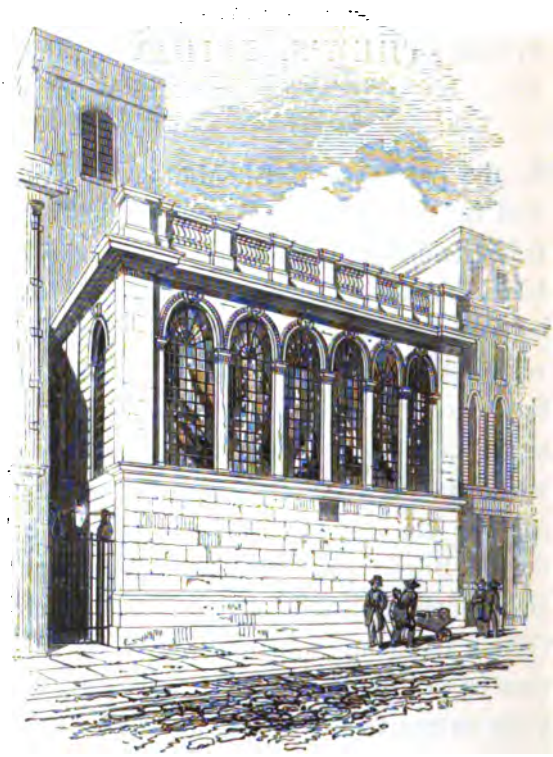

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The annexed wood-cut represents the exterior of the church, which is plain and unpretending. It possesses, however, two characteristics of Wren's churches,—a tower rising at once from the ground, and a solid unbroken basement-story conferring stability in appearance on the the whole edifice. The top of the tower is finished with a cornice and parapet; and has urns at the angles.

In the interior, the church is divided by Corinthian columns, (two on each side,) into a nave and ailes. The columns are very far apart,—so greatly so, indeed, as to produce an unpleasing effect: insomuch as the entablature and camerated ceiling above them appear to have no sup-

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graceful form, with bold mouldings around it; that in the east side, or leading into the church, which is the smallest, being surmounted by a label supported on two sculptured heads. It has been reasonably supposed from this arrangement, that the tower originally formed an open porch before the main entrance to the priory church. In the north east angle is a circular flight of steps leading to the top; and these serve to shew how greatly the general level of the ground has been raised, insomuch as the floor from which they ascend is nearly three feet below the present paving in the tower.

The interior of the church has no striking features, being merely a plain room with a flat ceiling, crossed from north to south by one large band at the east end. Against the north wall is a monument presenting a number of carved figures kneeling beneath an entablature supported on columns, and which is inscribed to Sir Rowland Hayward, knight, who was twice lord mayor of London, and a great benefactor of the church. He died on the 5th of December 1593. On re-erecting the church in 1777, this monument was repaired and reinstated. Near it is a handsomely sculptured marble tablet to Samuel Wright; who, dying July 28. 1736, left the sum of £20,950. for benevolent purposes. A figure of Charity fostering infants, decorates the upper part of the monument.

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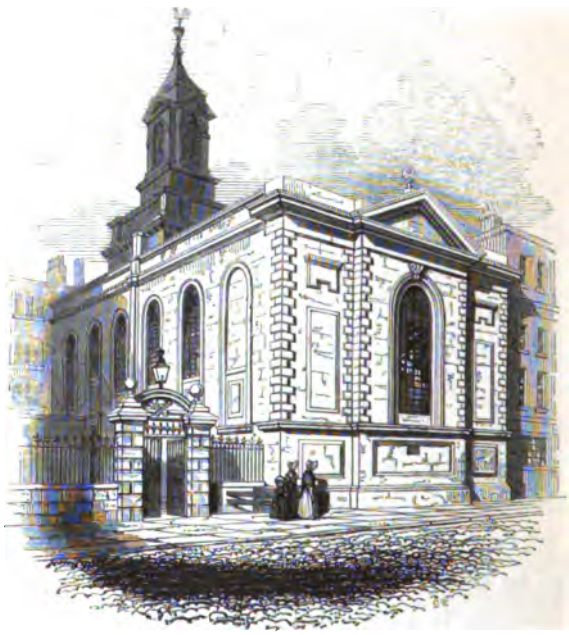
with the church and rectory to certain of the parishioners on the part of the whole of them, to hold the same in fee-farm of the crown. The parishioners have retained the patronage ever since.[1]



The old church contained a number of monuments. Among them was one, "To the memory of that ancient servant to the city, with his pen in divers employments, especially the *Survey of London*, master Anthony Munday, citizen and draper of London."

For more than forty years, namely, from 1580 to 1621, MUNDAY arranged the city pageants and shows: and was otherwise actively engaged in the metropolis.

[1] The Rev. Josiah Pratt, B. D. is the present vicar.

Besides his continuation of Stow's "Survey" mentioned above, he wrote many dramatic pieces. An inscription on the monument spoke of him as:—

> "He that hath many an antient tomb-stone read,
> (I'th' labour seeming more among the dead
> To live, than with the living,) that survaid
> Abstruse antiquities, and ore them laid
> Such vive and beauteous colours with his pen,
> That, (spite of Time,) those old are new agen."—

The church was destroyed by the great fire in the year 1666, and was rebuilt as we now see it, by Sir Christopher Wren in 1676.

Withinside it is nothing more than a low room with a flat ceiling formed into one large panel, and coved at the sides; there are groined openings in the cove to admit semi-circular headed windows: and between each opening is an ornamental scroll supported on cherubim. There are large awkward galleries on three sides of the church, supported on iron columns, which latter are painted blue, and give a mean appearance to the whole edifice.[1]

The altar-piece which is of oak, and is ornamented with paintings of Moses and Aaron, is flat and insignificant. The communion table is supported on figures of eagles and children. These, as well as the pulpit, the upper part of which is elaborately carved, are of oak.[2] Among various monumental tablets, is one at the east end of the north wall, inscribed to the Rev. Thomas Twigg, who was curate for eleven years, and was then unanimously elected by the parishioners to the vicarage, which he held for

[1] The gallery on the north side, and the children's gallery at the west end, above the organ gallery, were erected in 1827. The south gallery some little time previously. The organ was made by Avery in 1775.

[2] The length of the church is stated to be 75 feet, the breadth 35 feet, and the height 24 feet. The altitude of the tower, &c. is 65 feet.

thirty-three years. He died on the 24th of May, 1823, aged 70 years. Affixed to the south wall, is a large monument, displaying two sculptured figures of children, and which is commemorative of Henry Vernon, Son of Sir Thomas Vernon. He died Nov. 17, 1694, at Aleppo in Syria, and was there buried. The vestry room at the west end of the church, contains a curious painting of the "Stoning of Stephen."

On the north side of the building, there is a small burial-ground, and on the south side communicating with Coleman Street, a paved yard. In the upper part of the gateway which leads into the yard from the street, (and which is shewn in the annexed engraving of the exterior of the church,) there is a very curious piece of sculpture in *alto relievo*, embodying the Last Judgment. The tombs are giving forth their tenants, and angels are assisting to free from their coffins those that have arisen, and to aid their approach to the Creator, who is seen in the upper part of the composition, delivering judgment.

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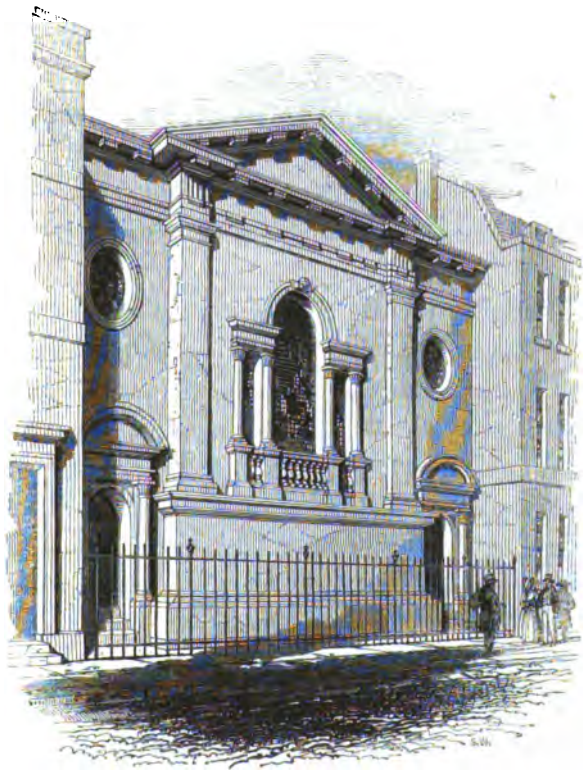

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area, standing on high plinths, and supporting entablatures which proceed from pilasters against the walls, form it into a Greek cross,—that is to say, a cross, of which the arms are nearly equal.[1] The organ is in a small balcony at the west end; the altar-piece is plain, and consists of pilasters, entablature, and pediment, of oak.

A sculptured white marble font, "the gift of Thomas Morley, Esq., born in this parish, 1673," stands in the north west angle of the church. Around the upper part of it is the following inscription, NIΨON ANOMHM'A MH MONAN OΨIN. which may be translated, Cleanse thy sin, not merely thine outward self. This, as may be seen, is a palindrome; that is, it reads the same backwards as forwards, and it appears to have been early used in the Greek church, and adopted in various countries. It is to be found on the font in the basilica of St. Sophia at Constantinople; St. Stephen d'Egres, Paris; St. Menin's Abbey, near Orleans; Dulwich College, and Worlingworth church, Suffolk; Harlow in Essex; Melton Mowbray in Leicestershire, and other places.[2]

In the vestry-room, which is situated at the north east angle of the church, and is approached by a flight of stairs, there are a carved seat, (with the date 1690) and several coffers or chests,—one of which is very curiously ornamented with figures indented on a plain surface.

The discovery of several Roman sepulchral stones in the neighbourhood of the church, at different times, leads to the belief that there was anciently a large cemetery here.

[1] A latin cross on the contrary has the transverse arms shorter than the others. This is the form presented by the majority of our cathedrals; where the transverse arms are represented by the north and south transept.

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ST. MATTHEW'S, FRIDAY STREET.[1]

In 1322, the patronage of St. Matthew's, Friday Street, was vested in the Abbot and convent of Westminster. When this establishment was dissolved, and Westminster was made a bishopric in the reign of King Henry VIII., this living was bestowed upon the new diocesan, but was afterwards given to the bishop of London, by Edward VI. who at the same time dissolved the bishopric of Westminster. After the fire of 1666, by which the church was destroyed, the parish of St. Peter, West Cheap was united to that of St. Matthew : the patronage of the former belongs to the Duke of Buccleugh, who therefore presents to the united living alternately with the Bishop of London.[2] The Rev. William Durham, A. M. who now holds the living, was presented to it by the bishop in January 1837.

With the exception of the east end which is represented on the following page, the building is entirely devoid of expression ; indeed, this may almost be said of the part excepted, which, if it has any, certainly has no ecclesias-

[1] Friday Street is said to have been inhabited chiefly by fishmongers. It probably had its name from the fact that much business was done there on a Friday,—that being a fast-day.

[2] The church of St. Peter, West Cheap, stood at the corner of Wood Street, Cheapside.

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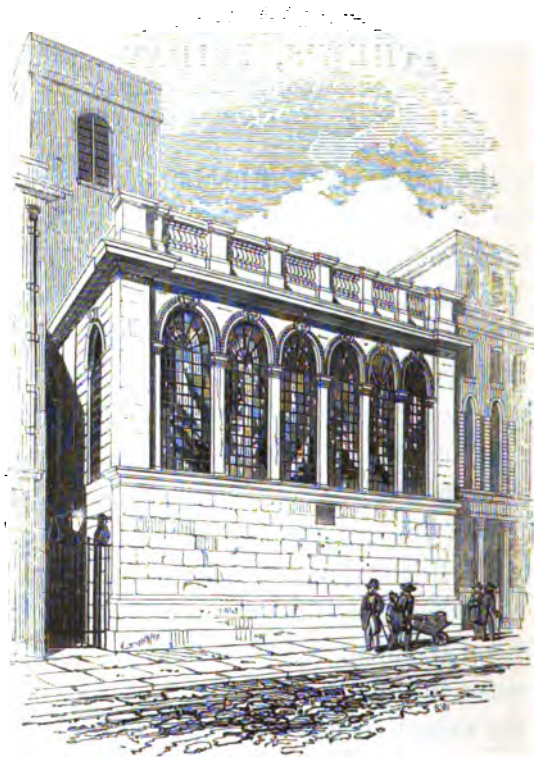

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The elevation next London wall consists of two high Doric columns, flattened against the wall like the smaller ones before mentioned, supporting an entablature and a distorted pediment. Between the columns is a doorway with a window above it. The materials are brick and stone, as in the other front. On entering from London wall, a lobby conducts into the lower story of the ancient tower which still remains, almost in its original state.

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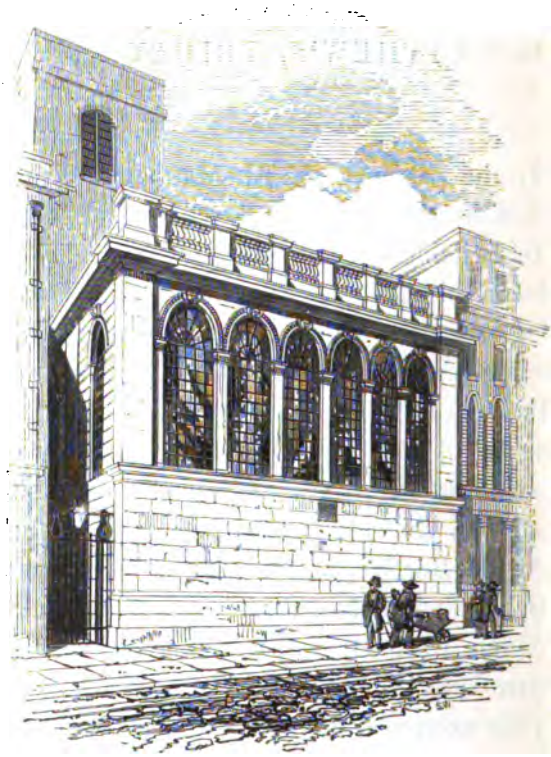

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parish books many particulars, shewing that it contained several chapels, and was well furnished with paintings, plate, and vestments. Two porches seem to have projected on the south side next Ludgate Hill; for in 1598 the city of London leased ground to trustees for the parish "between the greater and lesser doors," 18 feet in length and three in breadth, at a certain rent.[1]

Among the various epitaphs which were in the church, are the following curious lines, dated 1590.—

Earth goes to
Earth treads on
Earth as to
Earth shall to
} Earth {
As mold to mold
Glittering in gold
Return nere should
Goe ere he would
Earth upon
Earth goes to
Earth though on
Earth shall from
} Earth {
Consider may
Naked away
Be stout and gay
Passe poore away.

The right of presentation to St. Martin's belonged formerly to the Abbot and Convent of Westminster, and was exercised by them, until Henry VIII. suppressed the monastery, erected Westminster into a bishopric, and conferred the patronage of this living upon the new diocesan. The see of Westminster, however, was dissolved soon afterwards, and St. Martin's was granted by Queen Mary in 1553, to the Bishop of London and his successors. The present rector is the Rev. John Batt Bingham, M. A.

The following engraving affords a representation of the south front of the church as it was erected by Sir Christopher Wren, after the destruction of the old building by the fire of 1666. In order to widen the street, the church was set farther back, and all projections from the face of the building avoided. The elevation is not in any way remarkable for beauty.

The tower rising from the ground in the centre of the design is rendered pyramidical in its upper part, by the introduction of two large scrolls connecting with it the two

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side walls. A small cupola surmounts the tower with a gallery around the top of it, and from this rises a light spire supported upon arches.

Between Ludgate Street, and the body of the church, is an ambulatory, or lobby, the whole depth of the tower, and which has the effect of lessening within the church, the sound of passing coaches. The church itself is a cube of nearly equal sides.[1] Four composite columns within the

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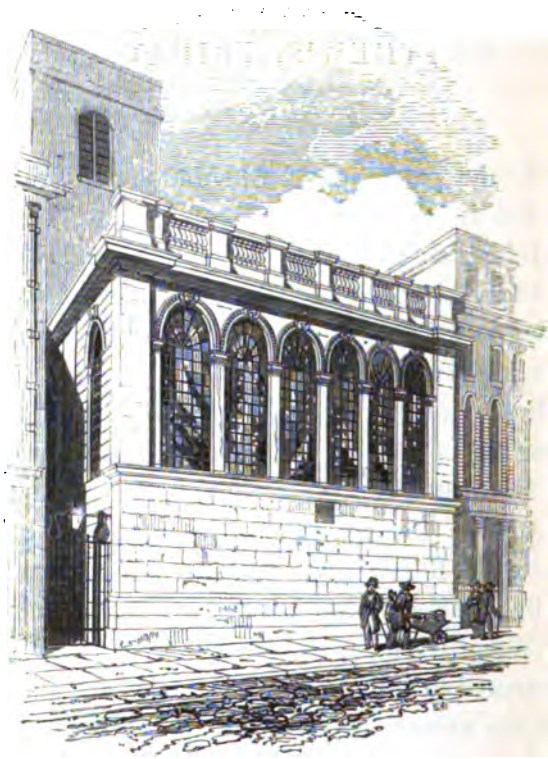

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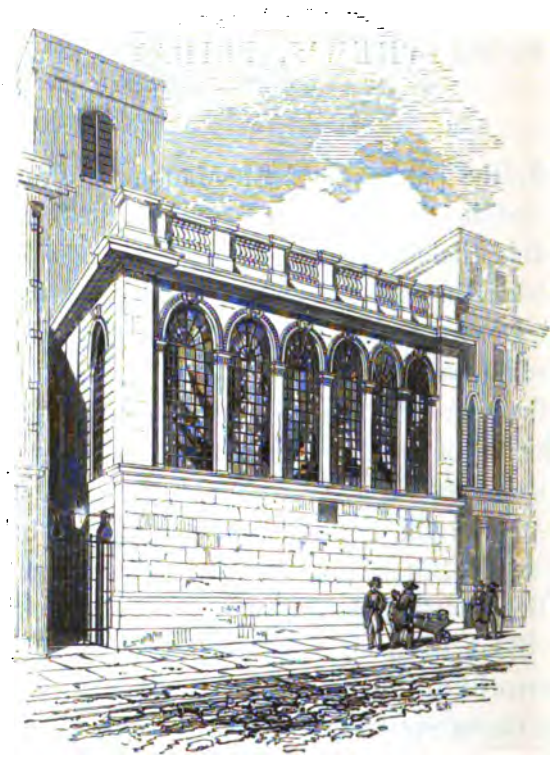
tical character. Next to fitness, we hold the *expression* of purpose to be the most essential quality in an architectural design; tried by which canon little can be said in praise of the edifice under notice.



The east end, as may be seen, presents a series of circular-headed windows on a lofty stylobate; and is surmounted by a bold cornice and balustrade. The material of this end of the edifice is of stone; the other walls, with the tower, &c. are of brick.

A plain room of most uneven shape, about 60 feet long and 33 feet broad within the walls, with a plain flat ceiling slightly coved at the sides, forms the church.[1]

A gallery at the west end contains a small organ; the altar-piece at the east end displays some good specimens of carving. This latter, together with the table and rails, was the gift of James Smyth, Esq. in 1685; at which time, the church was rebuilt by Sir Christopher Wren.[2]

Against the south wall is a large monument to the memory of Sir E. Clark, knight, who was lord mayor in 1690, and died September 1, 1703. On the opposite side is a tablet inscribed to "Michael Lort, D. D. F. R. S. A.S, for twelve years professor of the Greek language in the university of Cambridge, and for nineteen years rector of this parish." He died on the 5th of November, 1790, aged 65 years.

To the west of the pulpit, which is affixed to the north wall, and is a good piece of workmanship, is a bust by Nixon, of the Rev. George Avery Hatch, M. A. rector of the united parishes. (ob. January 15, 1837, in his 80th year.) This was set up by the parishioners as a testimony of their respect for his character.[3]

[1] The height is equal to the width; so that the area is, in reality, a double cube. The height of the tower is about 74 feet. The cost of the building was £2381. 8s. 2d.

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[3] The register books of St. Matthew's contain entries of the baptism, marriage, &c. of many members of the family of *Sir Hugh Middleton*, so honorably known to Englishmen. Sir Hugh himself is said to have served the office of churchwarden in this parish.

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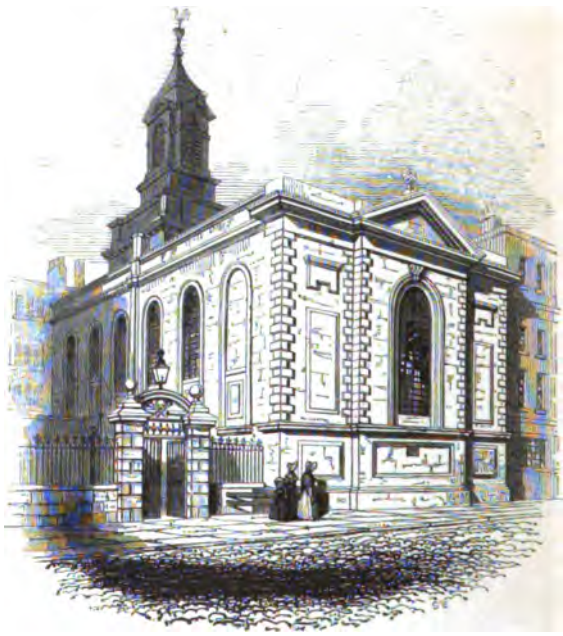

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Withinside it is nothing more than a low room with a flat ceiling formed into one large panel, and coved at the sides; there are groined openings in the cove to admit semi-circular headed windows: and between each opening is an ornamental scroll supported on cherubim. There are large awkward galleries on three sides of the church, supported on iron columns, which latter are painted blue, and give a mean appearance to the whole edifice.[1]

The altar-piece which is of oak, and is ornamented with paintings of Moses and Aaron, is flat and insignificant. The communion table is supported on figures of eagles and children. These, as well as the pulpit, the upper part of which is elaborately carved, are of oak.[2] Among various monumental tablets, is one at the east end of the north wall, inscribed to the Rev. Thomas Twigg, who was curate for eleven years, and was then unanimously elected by the parishioners to the vicarage, which he held for

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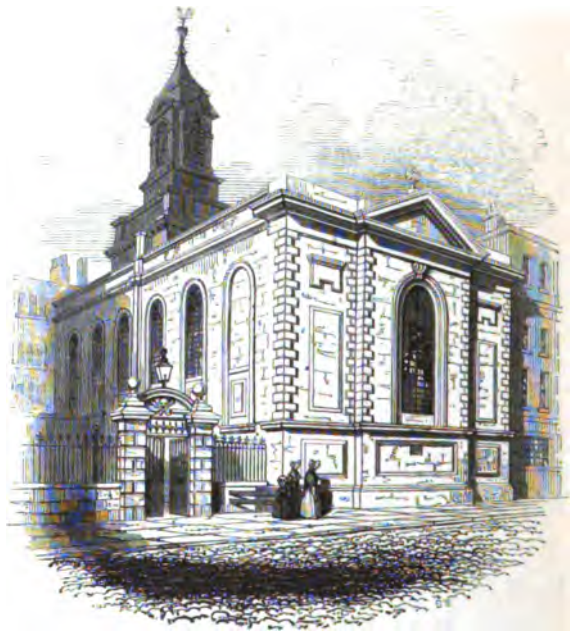

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Drawn by F Mackenzie

Engraved by J Challis

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Walbrook.

London Published by C Tilt Fleet Strt July 1.1839

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was rector of the parish 46 years, and died April 15th, 1784, and the Rev. G. S. Townley, who was rector 50 years, and died February 14, 1835, are both commemorated by tablets.

The exterior of the building, plain even to ugliness with the exception of the upper part of the steeple which slightly resembles that of St. James's, Garlick Hythe, is represented by the engraving on the other side. The approach to the body of the church is by a flight of sixteen steps in an enclosed porch in Walbrook, quite distinct from the tower and the main building.

This church is appropriated to the use of the parishioners of St. Stephen's Walbrook, and of Bene't's, Sherehog; these parishes having been united after the fire of 1666, by which latter event the churches of both had been destroyed.[1] The living is alternately in the gift of the Crown, as patron of St. Bene't's, and the Grocers' Company as patrons of St. Stephen's. The latter came into the hands of the Grocers' Company in 1474, being then given to them by Richard Lee, at one time Lord Mayor, who obtained it by grant from King Edward IV.

and is formed into panels by mouldings; the centre aile is groined. Gwilt's account of St. Stephen's, Walbrook, in Britton's "*Public Buildings of London;*" which see, for plans and a more detailed description of the fabric. Mr. Gwilt in the excellent essay here referred to, has awarded much higher praise to this church than the writer has been led to do, notwithstanding his great respect for so good an authority. Mr. G. says, "Had its materials and volume been as durable and extensive as those of St. Paul's Cathedral, Sir Christopher Wren had consummated a much more efficient monument to his well-earned fame, than that fabric affords."

[1] In the wall of a house next an open plot of ground in Pancras Lane, Buckslersbury, is a stone bearing the following inscription; "Before the dreadfull fire, anno 1666, stood the parish church of St. Bennet Sherehog." The wall and iron railing enclosing the ground, were erected in 1762, at the charge of the parish.

The present rector of the united living is the Rev. and well known Dr. Croly.

Concerning the early history of St. Stephen's Walbrook a few lines will suffice. According to Dugdale, Eudo, steward of the household to King Henry I, (1100 to 1135,) gave this church, which then stood on the west side of the *brook*, to the monastery of St. John at Colchester. In 1428, Robert Chichely, mayor of London, acting as the executor of Sir William Stondon, mayor, purchased of the Grocers' Company and presented to the parish, a piece of ground on the east side of Walbrook, in order that they might build a new church; and in the following year he laid the first stone of a fabric 125 feet long, and 67 feet broad, which was finished in 1439; he himself giving a sum of money in aid of the works. After the destruction of this church by fire in 1666, the present building was erected on its site. The first stone was laid on the 16th of October 1672, and the church was completed in 1679.

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with the church and rectory to certain of the parishioners on the part of the whole of them, to hold the same in fee-farm of the crown. The parishioners have retained the patronage ever since.[1]

The old church contained a number of monuments. Among them was one, "To the memory of that ancient servant to the city, with his pen in divers employments, especially the *Survey of London*, master Anthony Munday, citizen and draper of London."

For more than forty years, namely, from 1580 to 1621, MUNDAY arranged the city pageants and shows: and was otherwise actively engaged in the metropolis.

[1] The Rev. Josiah Pratt, B. D. is the present vicar.

Besides his continuation of Stow's "Survey" mentioned above, he wrote many dramatic pieces. An inscription on the monument spoke of him as:—

> "He that hath many an antient tomb-stone read,
> (I'th' labour seeming more among the dead
> To live, than with the living,) that survaid
> Abstruse antiquities, and ore them laid
> Such vive and beauteous colours with his pen,
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" In God the lord put all your truste,
Repente your formar wicked waies,
Elizabethe our Queen moste juste
Blesse her O, Lord, in all her daies;
So Lord encrease good counceleis,
And preachers off his holie worde
Mislike off all papistes desiers
O Lord, cut them off with thy sworde.
How small soever the gifte shal be
Thanke God for him who gabe it thee.
iiii penie loabes to iiii poor foulkes
Gebe ebery Sabbath day for ape."

The name of this individual was Thomas Berrie. He was a merchant of the Staple in the time of Elizabeth, as is proved by their mark being incorporated with his own monogram in one corner of the plate. He left a messuage and appurtenances called the " red cross," in the borough of Southwark, to St. Mary's, from the rent of which a certain sum was to be paid annually to the parish of Walton and township of Bootle, now forming part of the town of Liverpool. A chancery suit has been recently decided, making an equitable apportionment of the rents and profits of the estate between the respective parishes. In Stow's time the whole was let for £28. *per annum*.

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[1] The length of the church within the walls is 82 feet 6 inches, and the width 59 feet 6 inches. The height to the flat ceiling of the side ailes 36 feet, and to the top of the dome 63 feet. The internal diameter of the dome is 45 feet. The walls of the church, and the columns, are of stone: but the dome is formed of timber and lead. The ceiling of the side ailes is flat

ST. JAMES', DUKE'S PLACE.

THIS church is in a very dilapidated and dirty state. The parish being small, and chiefly inhabited by Jews, money is raised for its repair and for the support of the minister

with great difficulty. It is to be hoped, however, that some steps will speedily be taken to render the building more suitable for its purpose. Its history briefly is as follows.

On the dissolution of the priory of the Holy Trinity, Christ Church, in the reign of Henry VIII, the buildings were given by that monarch to Sir Thomas Audley, who pulled down the priory church and other erections, and built houses on the site.[1] After his death, which took place in 1544, the estate devolved on his son-in-law, Thomas Duke of Norfolk, and was in consequence then called, "the Duke's Place."

The inhabitants had not at first any special place of worship, and were compelled to resort to that of St. Catherine Cree-church. This ultimately led to difficulties, and induced them to apply to the king, James I. for permission to build a church for themselves, which he willingly granted. Apparently too he suggested its name; for Stow says, after giving a list of the senators who were patrons of the work and were present at the consecration of it in 1622,—

> "This sacred structure which this senate fames,
> Our King has stiled the temple of St. James."

In effecting the restoration of the church, Sir Edward Barkham, who was Lord Mayor of London at the time when application was made to the king, exerted himself very zealously. He was characterised in some verses which were suspended in the chancel, as—

> "Barkham the worthy, whose immortal name,
> Marble's too weak to hold, for this work's fame.
> He never ceased in industry and care
> From ruins to redeem this house of prayer."

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[1] For some particulars relating to the priory, see account of "St. Catherine's, Cree-church," *ante*.

The present church was built in 1727, and is a plain warehouse-like erection of brick, quite unworthy of description. Six Tuscan columns and blocks of entablature devoid alike of beauty or proportions, support a flat ceiling and divide the area into three ailes. There is an exceedingly small organ at the west end, and a rude stone font in the north aile.

In the east window, among other remnants of stained glass, are the arms of Barkham before-mentioned.[1]

The tower displays in the various external openings, pointed-headed window frames of stone, each in two lights, with trefoil heads. These probably once formed part, not merely of the church erected in 1622, but of some of the priory buildings previously.

The living is in the gift of the mayor and commonalty of London, and is at present held by the Rev. Richard Povah, L.L. D.

[1] The length of the church is 65 feet, the breadth 42 feet, and height 27 feet. Allen's "*London*," vol. III. It was repaired in 1823.

ST. BOTOLPH'S, ALDGATE.[1]

In the days of the Anglo-Saxon king, Edgar, or, as some ancient records state, of the Danish conqueror Canute, thirteen knights who had done good service for the state, solicited the king to bestow upon them a certain plot of land, then lying desolate, on the eastern side of the city, with the liberty of a *guild* for ever. The warrior king assented; but first required of them that they should each engage three times in combat victoriously; and that on a certain day they should farther tilt with all comers in the plain now known as East Smithfield: all of which bold deeds being right gloriously accomplished, the land was conferred upon them, and was named Knighten Guild, or Gnytte Guilden.[2] The land and soke thus bestowed, was afterwards called Portsoken ward, and was given in 1115, by the descendants of these knights, to the priory of the Holy Trinity within Aldgate, which was founded by Matilda, wife of king Henry I. Besides offering up on the altar the charters received from various kings confirmatory of their rights and privileges,

[1] For some particulars of St. Botolph, see account of St. Botolph's, Aldersgate, *ante*.

[2] Knight-riders' Street, shews by its name some connection with this circumstance.

they gave the prior possession of the soke by putting into his hands the church of St. Botolph at Aldgate, as the chief building upon it.[1] The priory therefore enjoyed the impropriation of this church, among other privileges, until the dissolution of the establishment, when it devolved upon the crown,[2] and was afterwards conveyed to private individuals, subject to an annual payment to the crown of £22; £8 to a stipendary chaplain; and 40s. for bread and wine for the communion. The right of presentation is exercised by the lay impropriator, who has lately appointed the Rev. Herbert Kynaston to be the perpetual curate.

The church, it would appear from the foregoing remarks, was built between the reign of Edgar, and that of Henry I:—probably about the time of William the Conqueror. About the year 1418, the church was much enlarged through the liberality of Robert Burford, a wealthy bellfounder;—an aile and a chapel were added, and a new steeple was raised; and some time afterwards, the whole fabric was rebuilt by the priory of the Holy Trinity.[3] It escaped the fire of 1666, but in the following century had become so much dilapidated through age, that it was found necessary to pull it down. An Act of Parliament was accordingly obtained in 1741, empowering the parishioners to raise money by annuities; and in 1744, the present church represented by the following engraving, was completed. It is a heavy, ugly building, and offers few points worthy of description;—contrary to general

[1] Stow's "Survey." Strype's Edit. B. II. p. 8.

[2] It was surrendered to King Henry VIII. Feb. 4, 1531.

[3] Strype, speaking of the church as it appeared in his time, says, "The steeple is towered with spires at each corner, a seemly lanthorn standing in the middle."

custom, it stands north and south, the former being the altar-end. The south, or entrance front, in Aldgate High Street, presents a brick tower with rusticated angles, surmounted by a small spire rising from a plinth.[1] The rest of the building is of brick, with stone rustics round the window openings.

In the interior, the church is divided into nave and ailes by heavy piers supporting Tuscan columns at very wide intervals, which latter go directly up to the flat ceiling that covers the whole area. There is a cumbrous

[1] This spire was lowered in 1797. Allen's "London." Vol. III. p. 711.

gallery round three sides of the church, and at the south end there is a second gallery for the children of Sir John Cass' free school, founded by him in 1710,[1] and for the children of the first protestant parochial school which was founded in this parish by Sir Samuel Starling, Alderman of Portsoken ward.[2] A tablet in this gallery records that the organ was "ẏ gift of Mr. Thomas Whiting, to the hole parrish, 1676."

The altar-piece consists of Corinthian columns and entablature supporting a circular pediment, and surmounted by the Royal Arms. The wall above is ornamented by paintings of very ordinary character. The communion table is inscribed, "Deo et Ecclesiæ, 1812."

Against the west wall is a marble tablet in memory of the Rev. B. Pratt, A. M. sixteen years curate of this church, and who died in 1715. He left in trust the perpetual advowson of the rectory of Greensted near Chipping Ongar in Essex, for the immediate reader or most inferior minister alternately, of this his native parish church, and of other churches which may hereafter be built in the parish. On the east side of the chancel, is recorded the burial of the Rev. Michael Hallings, M.A. secretary to the Society for promoting Christian knowledge, and for more than twenty years curate of this parish, "an exemplary, and orthodox parish priest, a true son of the Church of England, of great simplicity of manners, and no less in-

[1] In front of the school-house in Aldgate High Street, is a figure of the knight. By his two wills proved in 1718, he endowed the school with considerable estates and funds, now producing about £1600 per annum, and which will be greatly increased in a few years by the falling in of leases.

[2] By his will dated 17th of August 1673, he gave certain copyhold estates in East Smithfield, in trust that the rent might be paid to a school-master, to be elected by the inquest of the ward of Portsoken, and the Leet Jury of the manor of East Smithfield.

tegrity of heart. He died on the 7th day of April, A. D. 1786. *Œtat* 50." Near to this last, is a sculptured and painted bust of Robert Dow, Esq. some of whose charitable actions we have elsewhere mentioned.[1] He died in the year 1612, and left among other benefactions, £ 20 *per annum* to this parish, and the nomination of two alms-women. The monument was erected by the Merchant Taylors' Company.

In a lobby on the east side of the entrance front, is a small monument, presenting a sculptured recumbent figure in a winding sheet, beneath an entablature supported on columns. It bears no date, but has this inscription:—"Here lyeth Thomas, Lord Darcy, of the north, and sometime of the order of the Garter;—Sir Nicholas Carew, knight of the Garter, Lady Elizabeth Carew, daughter of Sir Francis Brian, and Sir Arthur Darcy, youngest son to the said Lord Darcy, and Lady Mary his dear wife, daughter of Sir Nicholas Carew; who had ten sons and five daughters." This formerly stood in the chancel of the old church.[2] The west lobby contains two tablets of Elizabethan character: one of which is inscribed to Robert Tailor of Warton, in Lancaster, who died Feb. 15, 1577. The inscription formerly on the other is obliterated.[3]

[1] See account of "St. Sepulchre's church." *ante.*

[2] "This Thomas Lord Darcy, and Sir Nicholas Carew, (who was also master of the King's horse,) were both beheaded on the Tower Hill; the first, because he was one, (howsoever constrained thereunto by the rebels,) of the commotion in Yorkshire, Anno. 1536: the second, for being of councell with Henry, Marquesse of Exceter, and Henry Poole, Lord Mountague who were indighted and found guilty of high treason, for devising to maintaine, promote, and advance, one Reginald Poole, late Deane of Exceter, enemie to the king, beyond the sea, and to deprive the king, Anno, 1539." Weever's "Funerall Monuments," Edit. 1631 p. 426.

[3] In the vestry-room of this church, is a parochial library of 330 volumes,

Mr. George Dance was the architect for the building, and his drawings for it are in the possession of H. Batho Esq. the vestry clerk. The sum expended was £5536. 2s. 5d.

which was founded by the Rev. Dr. Bray, and was secured by Act of Parliament in the 7th year of the reign of Queen Ann. No use is now made of the books.

THE END.

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A GLOSSARY OF SOME ARCHITECTURAL TERMS USED IN THE COURSE OF THE WORK.

ABACUS—The upper member in the capital of a column.

AMBULATORY—A sheltered place for walking in.

APSIS—The circular part of the east end of ancient churches.

ARCHIVOLT, or Archivault—A moulding, or collection of mouldings, on the face of an arch, concentric with the intrados, or under-surface of the arch.

ATTIC—A low wall erected over an order of architecture, to finish the upper part of the building.

BILLET MOULDING—Small cylinders of stone placed at certain distances apart, within a hollow moulding.

BOSSES—Ornamented key-stones.

BUTTRESS, flying—A piece of masonry or otherwise, springing usually from the exterior wall of a church aile over the roof of the latter, and abutting as a support against the wall of the clere-story.

CAMPANILE—A bell-tower; from *campana*, Latin, a bell.

CHAMFERRED—Cut diagonally; so as to form a sloping face.

CHOIR—The portion of a cathedral or collegiate church, east of the nave, and in which Divine Service is performed.

CLERE-STORY—The upper story or division, of a tower or church.

CROCKETS—Small foliated ornaments placed along the angles of pinnacles, spires, &c.

CORBELS—Brackets, or projections, serving to support an arch, statue, &c.

DENTIL—An ornament resembling teeth, used in cornices.

ENTABLATURE—That portion of a portico immediately supported by the columns, and below the pediment. It is divided into frieze, architrave, and cornice.

FINIAL—An ornamental termination of foliage or fruit, to a pinnacle, a gable of a building, &c.

INTERCOLUMNIATION—The open space between two columns.

KING-POST—The middle post in the truss of a roof.

MULLIONS—The upright frame-work of a Gothic window, dividing it into separate lights.

NAVE—The open space, or area of large churches, such as those of cathedral and collegiate character, west of the choir, and extending to the principal front.

PEDIMENT—A triangular wall, with coping, usually surmounting a portico, and intended originally to mask the end of the roof.

PERISTYLE—A range of columns surrounding a building.

PILASTER—A flat pillar or pier, attached usually to a wall, and projecting from its face.

PINNACLE—A conical piece of masonry—or small spire—used as a termination for towers, buttresses, &c.

PLINTH—A projecting member forming the apparent foundation of the base of a pillar or building.

SOFFIT—The underside or ceiling of an arch, cornice, &c.

SPANDREL or Spandril—The angular space between the outward moulding of an arch, and the horizontal member or line which surmounts it.

STYLOBATE—Synonymous with pedestal.

TRANSEPT—That division of a church which branches off at right angles from the nave and choir, and generally at the part where these join.

TRIFORIUM—The gallery, with open arches towards the interior of a church, often seen in the space between the vaulting of the ailes and the clerestory.

TYMPANUM—The flat triangular space enclosed by the cornice of a pediment.

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ST. LAWRENCE' JEWRY.

Preservation of ecclesiastical buildings—early history of this church—benefactions of stained glass—Lord Mayors buried here—the church rebuilt by Wren—described—monuments—Archbishop Tillotson—vestry-room—painting by Thornhill—parish united to that of St. Mary Magdalen—patronage.
VIEW of exterior.

ST. MARGARET'S, LOTHBURY.

Its site, Wall-brook—Reginald Coleman—the church rebuilt by Wren—font—advowson—St. Christopher le Stocks.
VIEW of exterior.

ST. JAMES', GARLICK HITHE.

Its designation—rebuilt 1326—Richard Lions—again built by Wren—patron

age—Lord Mayors buried here—description of the church—size and cost—repaired 1838.
VIEW of exterior.

ST. PETER'S LE POOR, OLD BROAD STREET.

Its designation—date of a previous church—description—rebuilt 1791, by Gibson—its cost and size—patronage—tablets—remarks on the entrance.
VIEW of exterior.

ST. BOTOLPH'S, ALDERSGATE STREET.

Patronage—Botolph—Boston—Aldersgate—former building—church in pointed style—rebuilt 1790—described—stained glass windows—pulpit—monuments—Lady Packington.
VIEW of exterior.

ALL-HALLOWS', LOMBARD STREET.

Early records of the church—rebuilt by Wren in 1694—described.
VIEW of exterior.

ST. BARTHOLOMEW'S THE LESS, SMITHFIELD.

Rahere—patronage of the church—John Shirley—partly rebuilt 1789 and again 1823—Dance's building—Gothic architecture little understood by Dance—description of the present church—coloured window—Henry Earle—monuments—sculpture in the lobby.
VIEWS. One exterior, one interior.

ST. BENET'S FINK, THREADNEEDLE STREET.

The advowson—St. Anthony's pigs—the old church—rebuilt by Wren—Holman's legacy—description of the building—dimensions—benefactors—expected improvements in the neighbourhood.
VIEW of exterior.

ALL-HALLOWS' STAINING, MARK LANE.

The advowson—Queen Elizabeth's visit—illustrations of early customs—church enlarged 1615—rebuilt 1674—description of the church—consecration of a bell in Normandy.
VIEW of exterior.

ALL-HALLOWS', LONDON WALL.

London Wall—the old church—rebuilt 1767 by Dance—criticised—paintings—monument to Beloe—hermit in the parish.
VIEW of exterior.

ST. ANDREW'S BY THE WARDROBE, EARL STREET.

Dominicans—Baynard's castle—Blackfriars a sanctuary—St. Anne's church—first recorded rector—patronage—the church rebuilt by Wren—described—monuments to Romaine, Good, and Saunders—"Association for relief of the poor."
VIEWS. One exterior, one interior.

ST. ETHELBURGA'S, BISHOPSGATE STREET.

Ethelbert—Ethelburga—the advowson—description of church—recently altered—font—sculptured figure in the tower.
VIEW of interior.

ST. MARY'S AT HILL, THAMES STREET.

The old church described—Alice Hackney's coffin—Lord Mayors—patronage—church partly rebuilt by Wren—described.
VIEW of exterior.

ST. BRIDE'S, FLEET STREET.

St. Bridgid—advowson—the old church—William Venor—Earl of Dorset—the church rebuilt by Wren—the spire damaged by lightning, 1764—repaired by Staines—avenue opened by fire 1824—Mr. Blades—spires in general—illuminated clock—church described—stained glass window—font—Samuel Richardson—St. Bride's well—the plague of 1665.
VIEWS. One exterior, one interior.

ST. CATHERINE'S, COLEMAN.

The old church—epitaph on Mrs. Barners—patronage—rebuilt 1734—graves in vaults.
VIEWS of exterior.

ST. ANNE AND AGNES', ALDERSGATE STREET.

St. Anne in the Willows—church rebuilt by Wren after the fire—curious verses—patronage—church described—cost, &c.
VIEW of exterior.

ST. BENET'S, GRACECHURCH STREET.

Early monument—parish books—changes in opinion—patronage—church rebuilt 1685—St. Leonard's Eastcheap.
VIEW of exterior.

ST. MICHAEL'S BASSISHAW, BASINGHALL STREET.

Basing's hall—patronage—Lord Mayors buried in the old church—rebuilt 1679—Dr. Thomas Wharton—Alderman Kirkman.
VIEW of exterior.

ST. MARY'S ALDERMARY, BOW LANE.

Progress of architecture—foundation of this church—rebuilt by Keble, 1510—patronage—rebuilt, by Wren 1681—Tower repaired, 1711—old crypt discovered, 1825—description of the church—Wren unacquainted with the pointed style of architecture—monument to Mr. Percivall Pott.
VIEWS. One exterior, and one interior.

ST. MARTIN'S, LUDGATE.

Tradition concerning it—Lud-gate—church rebuilt, 1437—particulars concerning it—curious epitaph, 1590—patronage—rebuilt by Wren—description—greek and latin cross—curious font—palindromes—chests in vestry room.
VIEW of exterior.

ST. MATTHEW'S, FRIDAY STREET.

Friday Street, why so called—patronage of church—description—expression of purpose desirable in a building—monuments to Sir E. Clark, Dr. Lort, and Mr. Hatch—Sir Hugh Middleton at one time resident in the parish.
VIEW of exterior.

ST. GEORGE'S, BOTOLPH LANE.

St. George of Cappadocia—patronage—church rebuilt by Wren—description—monument to Mr. I. Milner—inscription in memory of Alderman Beckford.
VIEW of exterior.

ST. ALPHAGE'S, LONDON WALL.

St. Alphage—Sion College—formerly Elsing's Hospital—decay of the church during the commonwealth—rebuilt 1777—description—remains of the old church—Samuel Wright—patronage.
VIEW of exterior.

ST. STEPHEN'S, COLEMAN STREET.

Formerly connected with St. Olave's Jewry—made parochial—church founded at a very early period—patronage—epitaph on Anthony Munday—church destroyed 1666—new building by Wren described—monuments—curious carving in *alto relievo*.
VIEW of exterior.

ST. STEPHEN'S, WALBROOK.

Criticism—Carter's opinion of St. Stephen's—the revival of ancient architecture in the 15th century—errors avoided by Wren—description of the church—dimensions, &c.—patronage—early history of the fabric.
VIEWS. One exterior, one interior.

ST. BOTOLPH'S, BISHOPSGATE.

Former church of great age—rebuilt by Act of Parliament, 1728—described—peculiarity of chancel end—turret light introduced 1820—Sir Paul Pindar—Sir W. Rawlins—burial ground.
VIEW of exterior.

ST. MILDRED'S, POULTRY.

Rebuilt 1456—early records—Thomas Tusser, and the 'Points of Husbandrie'—parish of St. Mary Colechurch—patronage—St. Mildred's rebuilt, 1676—description—want of symmetry.
VIEW of exterior.

ST. MARY MAGDALEN'S, OLD FISH STREET.

Edward III, and the Goldsmiths—Old Change—date of the church—burnt 1666—parish united to St. Gregory's—patronage—epitaph on Queen Elizabeth—present church described—brass tablet, 1586.
VIEW of exterior.

ST. PETER'S, CORNHILL.

Curious inscription concerning the church—early history—patronage—Dr. William Beveridge—present church described—wainscot screen—Mr. Wilkinson—subterraneous passage.
VIEW of exterior.

ST. JAMES', DUKE'S PLACE.

Its present dilapidated state—origin of the church—King James I.—Sir Edward Barkham—description of the present church—patronage.
VIEW of exterior.

ST. BOTOLPH'S, ALDGATE.

King Edgar—Knighten guild, now Portsoken ward—Church given to priory of Holy Trinity within Aldgate—its age—rebuilt 1744—description—Sir John Cass—Rev. B. Pratt—Rev. Michael Halling—Robert Dow—monument to Lord Darcy—parochial library.
VIEW of exterior.

ERRATA.

ST. PAUL'S. p. 7. Under View of Old Cathedral, *dele* " before the Fire 1666."
ALL-HALLOW'S, BARKING. p. 11. l. 4, for Armac Aymer, *read* " William Armar, Esquier."
ST. MICHAEL'S, WOOD STREET. p. 4. l. 1. Right of presentation to St. Mary's Staining is vested in the crown, who therefore presents to the united living alternately with the parishioners.
ST. MICHAEL'S PATERNOSTER ROYAL, p. 4. l. 32. for south, *read* " north."
——————— p. 5. l. 14. for north-west, *read* " south-west."
ST. JAMES'S GARLICKHITHE. p. 3. l. 2. for west, *read* " east."
ST. MARY'S AT HILL. p. 3. l. 27. for Thames Street, *read* " St. Mary's Hill."
ST. BRIDE'S. p. 2. l. 8. for Edward VI, *read* " Elizabeth."

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